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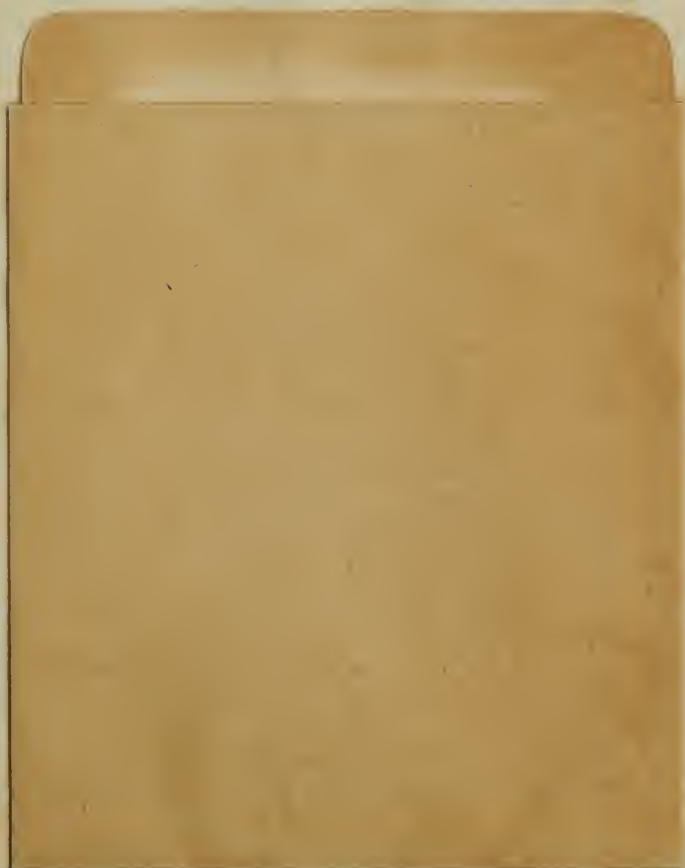
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ANCIENT PRINTS.



VOL. II.



AN INTRODUCTION
TO
THE STUDY & COLLECTION
OF
ANCIENT PRINTS.

BY
WILLIAM HUGHES WILLSHIRE, M.D. EDIN.
LATE PRESIDENT OF THE MEDICAL SOCIETY OF LONDON, ETC.

Second Edition, Revised and Enlarged.

‘ Nil dictum quod non prius dictum, methodus solus artificem ostendit.’

VOLUME II.

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TABLE OF CONTENTS.

VOL. II.

CHAPTER XIII.

Ordinary Metal Engraving	1
The chief Etchers of the Northern Schools, illustrated by—	
Rembrandt, Van Dyck, Bol, Van Vliet, Livens.	
<i>Portraiture ; Scriptural, Historic Composition</i>	7
Ostade, Teniers, Bega, Dufart.	
<i>Genre, Domestic and Peasant Life, Humour</i>	36
Paul Potter, Berchem, Karel du Jardin, Van de Velde,	
Roos, Stoop, De Laer, De Bye.	
<i>Animal Life</i>	41
Claude, Both, Swanevelt, Waterloo, Ruifdael, Everdingen,	
Weirotter.	
<i>Landscape</i>	45
Zeeman, Bakhuizen.	
<i>Marine Incident</i>	55

CHAPTER XIV.

On the Manière Criblée, etc.	57
‘Dotted Prints’	57
Negative Impressions	73

CHAPTER XV.

	PAGE
The Southern Schools of Engraving on Metal.	
Nielli and the Niellatori	76

CHAPTER XVI.

The Italian Schools with the exception of Marc Antonio and followers	92
Illustrated by—	
The Florentine <i>burinists</i> , Baldini, Botticelli, Pollajuolo, Filippo Lippi, Verocchio, Gherardo, Antonio de Giunta, Robetta.	
The Venetian, Paduan, Lombardian, Mantuan workers and others of Central Italy, as A. Mantegna, Zoan Andrea, Nicoletto da Modena, Giov. Ant. da Brescia, Jacopo di Barbarj, Girolamo Moceto, Pelligrino da Udine, Marcello Fogolino, Benedetto Montagna, the Campagnolas, Leonardo da Vinci	108

CHAPTER XVII.

Roman School and Marco Antonio Raimondi and followers	130
Illustrated by—	
Marco Antonio Raimondi, Agostino di Muzi, Marco Dente da Ravenna, Caraglio, the Master of the Die, Bonafone, Enea Vico, the Ghisfis.	

CHAPTER XVIII.

The Chief Etchers of the Italian Schools	153
Illustrated by—	
Parmigiano, Meldolla (Schiavone ?), Annibale Carracci, Guido Reni, Cantarini, Scarfello, the Siranis, Della Bella, Castiglione, Canaletto.	
Jose de Ribera	159

CHAPTER XIX.

	PAGE
Mezzo-tinto Engraving and Engravers	163
Illustrated by—	
Ludwig Siegen von Sechten, Prince Rupert, Sir Christo- pher Wren, Thomas of Ypres, Fürstenberg, Von Eltz	163
The Vaillants, the Van Somers, the Verkoljes, Gole, Valck, Blooteling	176
J. Evelyn, F. Place, Sir R. Cole, Sherwin, Lutterel, R. Tompson, Becket, Alex. Browne, E. Cooper, R. White, Johnson, Williams, Lumley, W. Faithorne, junr., J. Smith, G. White, the Fabers, Simon	178
Le Blon and followers	184

CHAPTER XX.

On the Examination and Purchase of Ancient Prints	188
---	-----

CHAPTER XXI.

On the Conservation and Arrangement of Prints	210
---	-----

APPENDIX.

A. Public Collections of Prints	229
B. Polytypage, Clichage	236
C. Certain terms	238
D. The Cambrai MS. of Jean le Robert	239
E. Mezzo-tinto Engraving	241
F. The Behams	242
G. Jacopo di Barbarj and Altdorfer	243
A Chronological Table of some of the more important events in the History of Early Engraving and Typography	249

	PAGE
A Table of Monograms, Marks, and Cyphers	257
Water-marks in Paper ; Names, Marks, etc. of Collectors of and Dealers in Prints	261
Bibliography	279
Index to Proper Names	295
Index to Subjects	302

ILLUSTRATIONS.

THE 'BUXHEIM ST. CHRISTOPHER.'

Frontispiece to First Volume.

THE 'MASS OF ST. GREGORY,' *manière ciblée*.

Frontispiece to Second Volume.

THE 'DEATH OF THE VIRGIN,' *manière ciblée*.

Page 72, Second Volume.



ANCIENT PRINTS.

DIVISION II.

ORDINARY METAL ENGRAVING.

CHAPTER XIII.


THE CHIEF ETCHERS OF THE NORTHERN SCHOOLS.

IT has been previously stated (vol. i. p. 89) that *etching* as a process for the ornamentation of metal surfaces was practised as early as the middle of the fourteenth century. As to who first employed it as a method of engraving in our present acceptance of this term, there has been considerable dispute, and both the German and Italian schools have claimed the credit of its introduction. To Albert Dürer, Lukas van Leyden, Daniel Hopfer, Marc Antonio, Parmigiano, D. Campagnola, L. da Vinci, G. A. de Brescia, has the honour been awarded.

Though some of these masters did undoubtedly etch as a process of engraving very early in the sixteenth century, in the opinion of Duchefne aîné (*Voyage d'une Iconophile*, p. 350), and of Passavant (vol. ii. p. 135), they were forestalled by the master W* or Wenzel von Olmütz (?) in a curious satirical print bearing the date 1496, and the title, 'Roma Caput Mundi.' Of this piece three impressions are known—one example is at Dresden,

* Concerning this Master, refer to vol. i. pp. 301, 313-315.

another at Frankfurt, and the third is in the British Museum. Mr. W. B. Scott, however, after close inspection of the print, has declared (Academy, No. 101, 1874) 'it to be not an *eau-forte*, but an engraving proper.' When two such good judges as M. Duchesne and Mr. Scott differ it behoves one to speak with caution. We state, therefore with such reserve, that, after careful examination of the print along with an expert whose life has been spent in connexion with engravings, the conclusion arrived at was, that while the major portion of the technic was certainly due to the graver there was satisfactory evidence of the etching process having been resorted to in particular parts. In relation with this in other respects interesting engraving reference should be made to M. Champfleury's article, 'De quelques Estampes Satiriques pour et contre la Reforme' in the *Gaz. des Beaux-Arts*, vol. viii. p. 404, 1873, and to Thausing's *Dürer, Geschichte*, etc. p. 184, where a reduced copy of the print enters into the composition of the initial letter of Chapter IX., the original being ascribed to Wohlgemuth.

Further, there are certain etched pieces by the old Netherlands master of the cypher , which Passavant and Nagler assert preceded the print by the master **W**, or Wenzel von Olmütz. These examples are the eight military subjects described by Bartsch, vol. vi. p. 63, nn. 24-31. But the date of the production of them is merely assumed.

Under any circumstances neither Albert Dürer nor Parmigiano was the first to practise etching as a process for affording impressions on paper. These two masters have been favoured as the originators of it, and both may have credit for having very early resorted to it, though we cannot say that the former at least employed it with a success commensurate with the results attained by him in other branches of art.

There are nine pieces by Dürer, the technic of which is very different from that of his other prints, and so peculiar as to impress the most casual observer. These pieces are numbered in Bartsch, nn. 19, 21, 22, 26, 43, 59, 70, 72, and 99 (vol. vii.). The exact method of engraving and the metal therein employed have been matters for dispute. Some have regarded most of these prints as having been engraved on iron plates by means of a mor-

dant, while others have stated steel, tin, and pewter, to have been resorted to in more than one instance. There are those who perceive the ordinary etching process—*i. e.* the use of a liquid mordant on copper—in five or six of the prints referred to, and the employment of the dry-point on iron plates in the remainder. The union of the dry-point and mordant has been thought by others to have been resorted to by Dürer. It may be said, perhaps with tolerable certainty, that not more than five or six of these nine plates are pure etchings, and that one only (B. 19, Hel. 19) is positively known to have been etched on iron. How far the dry-point was resorted to, and what was the nature of the metal used in the other instances, are open questions; the matter is treated with some detail by Thausing, pp. 331-337, to whose ‘Dürer Gefchichte’ reference may be made. Under any circumstances, these particular engravings with one exception, *viz.* n. 59, cannot be said to show Albert Dürer to advantage. They appear, remarks Mr. Scott,—

‘Rather tentative than anything else, at least the majority. The slight sketch of one of the best—Christ’s agony in the Garden—at Vienna is much finer than the etching. And even the best of them, the Cannon, for example, wants that command over the biting-in process, which enables the artist to give the exact light and shade he wants. It had not occurred to Dürer that to keep the corrosive acid longer on one portion of the design than on another, was to get variety of strength in the line. Besides, the corrosion of sharp lines on iron or steel needs much practice and good chemicals. The ornamentation of the small iron caskets by Nürnberg smiths, and of breast-plates and helmets, was not deep, but shallow. In using the acid on steel without agitating it while the action is going on, there is apt to take place a deposition of the disengaged carbon which obstructs the further deepening of the line. And this result appears evident in Dürer’s etchings; they have a faint grey character, instead of the sharp, spirited incision we recognise in his engravings. Afterwards copper was universally used, and the action of nitrous acid on that metal is not subject to the same difficulty; and as copper was the metal Dürer used for engraving, we may conclude that his use of iron was simply the imitation of the craftsmen whose previous practice we have mentioned. On some of these iron plates Dürer has fallen back not upon the graver—which perhaps he broke in the attempt—but on the etching point on the bare plate without corrosion at all—dry-point—as it is called, merely scratching

and scribbling, and this printed gives a black and grey smudge admirable for light and shadow. It was thus Rembrandt enriched the art, and Dürer was certainly the preparative genius showing the way.' (Bibl. 64, p. 105.)

Mr. Hamerton remarks of Dürer's etchings, that 'it would be an affectation to say very much beyond this, that they are right in workmanship and as good in conception as the artist's other religious pieces.'

The Saint Jerome (B. 59), when seen as a fine impression, has something very captivating about it, and foreshadows quite the effects produced by Rembrandt, through the means of dry-point and burr. Good impressions are rare. A photograph of this piece was given in the illustrated sale catalogue of the Durazzo Collection; the original brought 240*l.* Christ Praying (B. 19) is masterly and free.

But we have said enough on this matter, for it was not to emphasize the etchings of Dürer, that we made of the process in question a distinct subject; but to bring together those masters who may be with most justice considered as the representative men of the department, a department distinct in many of its characteristics from that of ordinary engraving with the burin, and even of the 'mixed manner.' Comparing etching with the former, M. Charles Blanc eloquently writes,—

'What a difference indeed between the methods! Just as the burin, with its measured procedures, its foreseen and methodical elegance befits compositions of serious character, figures, and the ideal nude; so etching in its capricious humour suits familiar and rustic scenes, the confusion of wild landscapes, the picturesqueness of ruins, and the episodes—constantly new—of the combat between light and shade taking place before our eyes. The *burin* slowly conservates the master-pieces of monumental painting, and of the highest kind of sculpture. *Etching* re-echoes as it goes the fugitive accidents and varied phenomena of real life, or the fancies of a day. The *burin* in a word responds to the dignity of art, and to the severe eloquence of drawing. *Etching* represents improvisation, freedom, and colour. Brought into contrast with inferior nature it gives zest to the most vulgar scenes. Through the "point" of Ostade etching interests us in the disorder of a poor rustic cabin, in the adventures of a pot-house, in the ugliness of a peasant and of his female gossip. In the work of Ruydael,

it communicates to us that feeling of melancholy with which woody solitudes inspire poetic dreamers, while on the copper of a Thomas Wyck, of a Karel du Jardin, it lends a singular charm to the figure of a beggar asking alms and to the mules sounding their bells as they go along. Etching attaches itself in preference to all that is irregular, *bizarre*, unfinished, unexpected, or in ruin. It likes to express the broken plaster of an old wall; the ruins of a well from which the maid is drawing up water; the fallen-in roof of a barn whereon alight the pigeons; the upset wheel-barrow on which perch the hens, even the dung-heap where the pigs wallow with delight. But—oh miracle of art—in its kingdom are neither unclean beasts, nor odious monsters, no unwholesome emanations nor fetid muck. Through it, everything becomes purified, and disagreeable sensations become agreeable feelings. Through it, the insignificant attracts us, the useless captivates, ugliness may actually please, and the ignoble, even though unpardonable, is nevertheless condoned.’ (Bibl. 7, p. 679.)

‘It is not the less true that etching is incompatible with large dimensions. Rembrandt himself, when he exceeded a quarto size, was forced to resort to the burin to bring his work to a satisfactory conclusion, though thus destroying its characters of lively inspiration, and of its having been done at once. Or he was obliged to neglect a portion of his plate, in order to delicately finish certain chosen parts only of his composition. “To finish an etching!”—the very words seem astonished to find themselves together! It is the same as if we were to talk of regulating a conversation, or of performing the toilet of *deshabillé*. Ostade in going over his pieces with the dry-point has more often than not made them dull and heavy. Take the prints of Van Dyck—particularly his portraits of artists—in their state of pure etchings before touched with the burin—they are exquisite works produced with little labour; they are sketches, but they are perfect. Sneyders, Frank, Breughel, Vorsterman, De Vos, and others live in them; they move, speak to you, call you, offer you their hands. With some touches of the “point,” Van Dyck has indicated the osteology of the brow, the vanishing of the temples, the prominences of the cheek-bones, the cartilages of the nose, the flattening of the cheeks and of the chin. Two more strokes, a few touches thrown here and there, a few dottings, and you touch these fine, elegant, halitous hands, taper fingers, and delicate articulations. You think you perceive the living halitus imbibed by the paper. . . . But what becomes of these marvellous etchings as soon as the engravers of Antwerp finish them with the burin? What heaviness, what coldness, what an effacement of all the accents of life.’ (Bibl. 7, p. 685.)

‘Etching could not flourish during the time of the earlier great masters, since its nature is incompatible with *style*. . . . In the history of art, engraving by this process is contemporaneous with the *pittoresque*. It is impossible to conceive it flourishing during the great epochs of painting at those glorious times when the masters of art kept paramount in view beauty of form as they conceived their types and expressed the ideal; possessing eloquence before the invention of rhetoric.’ (Gaz. des Beaux-Arts, vol. ix. p. 200. 1861.)

Though the masters presently to be noticed may be considered the etchers *par excellence*, as they carried out the process in their different walks to great perfection, and almost discarded the use of the burin, many of the engravers already passed in review frequently had recourse more or less to the acid and dry-point in perfecting their plates. From several of the masters already spoken of numerous pieces in this mixed work exist, but though the etching be there it merges its marked and artistic qualities in the general effect produced, and which is very different from that characterising the works of the purists and great etchers now to be spoken of. But we wish the student to bear in mind that in some of the pieces of the masters already alluded to, there is often a considerable amount of technic due to the needle and dry-point.

ETCHING in the Northern Schools may be illustrated by the following Masters in—

Portraiture; Scriptural, Historic Composition.

ν—Rembrandt, Van Dyck, Bol, Van Vliet, Livens.

Genre, Domestic and Peasant Life, Humour.

φ—Ostade, Teniers, Bega, Dufart.

Animal Life.

χ—P. Potter, Berchem, Karel du Jardin, Van de Velde, Roos, Stoop, De Laer, De Bye.

Landscape.

ψ—Claude, Both, Swanevelt, Waterloo, Ruissdael, Everdingen, Weirrotter.

Marine Incident.

ω—Zeeman, Bakhuizen.

If every branch of art has its representative master, then (as Mr. Hamerton truly observes) the representative etcher is,—

REMBRANDT HERMANSZOOM VAN RIJN. Born, Leyden,
1606–1608 ; died, Amsterdam, 1669.

(Wilson, Bibl. 73, Ch. Blanc, Bibl. 6.)

In approaching this wondrous artist,

‘ Rembrandt King of Shadows,
Earthborn, sky-engendered Son of Mysteries,’

we feel that words cannot convey either the homage or the delight his works inspire. To him perhaps alone may be awarded the high encomium that, numerous as are his prints, they continue to fascinate and never produce satiety. He was, as Fuseli wrote of him, a genius of the first class in whatever does not relate to beauty of form. In spite of the frequent ugliness of the latter in his works, and without considering the spell of his *chiaro-scuro*,—

‘ Such were his powers of nature, such the grandeur, pathos, or simplicity of his composition, from the most elevated or extensive arrangement to the meanest and most homely, that the best cultivated eye, the purest sensibility, and the most refined taste dwell on them, equally enthralled. Shakespeare alone excepted, no one combined with so much transcendent excellence, so many in all other men unpardonable faults, and reconciles us to them. He possessed the full empire of light and shade, and all the tints that float between them ; he tinged his pencil with equal success in the cool of dawn, in the noon-day ray, in the livid flash, in evanescent twilight, and rendered darkness visible.’

Of this extraordinary genius it has been appositely said that ‘ he never made any regular approach to the Temple of Fame, but seems to have stolen the key and entered the building.’

It is, however, as Rembrandt may be seen in his etchings only, that we have to speak of him here. Fortunate it is for us that this beautiful process of the needle and acid was so in unison with the Master’s peculiar feelings that he was enabled to revel in the utmost luxury of artistic enjoyment, and to leave as an appanage to posterity such a dower of almost priceless gems. Certain it is

(to use the words of Mr. Hamerton) that if Rembrandt had been set to record his conceptions with the burin, he must either have restrained his passion, while the slow tool ploughed its painful way through the copper, or have renounced his work.

There have been those who have depreciated Rembrandt's drawing; yet it is satisfactory, generally correct, and elucidatory of such forms as he intended to display. Bearing the latter in mind his proportions will be found right, the attitudes well chosen, and the extremities—particularly the hands—both well drawn and in unison with the sentiment depicted in the face.

That Rembrandt cannot be admired for his *selection* of forms, or his ideas of personal beauty, must be admitted. In all his conceptions it would appear, too, that the feeling so well known as the *classical* as opposed to the *romantic*, was totally wanting. But in everything else, what a master! How grand in composition, as witness his *Ecce Homo*, the *Death of the Virgin*, the *Raising of Lazarus*, *Christ healing the Sick*. How gentle and refined in feeling, is shown by the *Entombment*, *Jesus found by his Parents*, and the *Spanish Gipsies*. What character and expression in his simple heads! What admirable treatment and poetic feeling in the *Burgomaster Six*!

In his technic, likewise, and the effects produced by it, he was as wide and varied in scope as he was excellent in manipulation. The *Baptism of the Eunuch* will show what Rembrandt could do with a single line interwoven as a mere sketch, and the *Man Meditating by a Lamp at a Wall* proves what a pearl-drop of light let fall by him on a hand's breadth of black velvet, as it were, can effect. Look at the curly hair in the *Portrait of the Artist in a Cap and Feather*. How fine, tender, and playful is every line, light and delicate as a gossamer's web! Then turn to such an impression as the *Saint Jerome on vellum*, in the British Museum, and behold the poetry and force of some almost formless blotches of printer's ink!

In some of his pieces, not more than six inches square, the action is large and grand enough, and his contour line as full and flowing as to be worthy the magnificent canvasses of Titian and Paolo Veronese. What, for instance, can be finer in these respects than the chief group in the *Return of the Prodigal Son*?

(W. 96, Bl. 43.) Surely, too, the figure of the Woman at the Well of Samaria (W. 75, Bl. 46) comes fairly within the category of the personally attractive, to say nothing of that charming head (W. 361, Bl. 250), of which M. Blanc has given a copy at page 214 of his second volume.

In fact, of Rembrandt it may be said, *Non tetigit quod non ornavit*, and all history and regions were at his feet. The solemn gloom of Calvary and Golgotha, the blazing light of the Marriage of Jafon, the dark vault of the grave of Lazarus, and the Studio of Faustus, resplendent with luminous coruscations, were not less at the command of the magician's wand than were the landscapes of his native Holland, and the beggars and rat-catchers he met with in the streets. His very name has become a word for a glamour and a charm, which he alone knew how to cast over alike the sublimest and the humblest subjects of the artist's treatment. It requires not any training to admire Rembrandt, he arrests even a vacant mind; yet the most learned in art-lore, the most proficient in technical power, and the deepest in poetic feeling, are ever ready to pay homage to a genius they cannot fathom, and a power they can scarcely comprehend.

In considering the manipulation and technic of Rembrandt, we may observe, in the first place, that many artists have endeavoured to evolve from the magical effects of his work some hidden method or peculiar system of procedure, by the imitation of which they might seem to have caught the mantle of the seer; but their success has not been great. It is much to be doubted whether Rembrandt did more than employ the processes known to all etchers; the peculiarity of his work was not, as Mr. Hamerton remarks, 'a peculiarity of method, but a surpassing excellence of skill.' It is questionable, too, whether Rembrandt followed any *system* in using these processes, as etching would appear to have been with him not a simple, but a very mixed technic. Perfect freedom in both drawing and manipulative procedures was the practice he chiefly adopted. There is no doubt Rembrandt largely employed the dry-point, and the resulting production of *burr*, giving a rich velvety character to his etchings, has been one cause of the latter being not only different from other ancient etchings, but such favourites with the collector. It

must be acknowledged, however, that while as a rule the presence of this burr adds a great charm to his works, it is in some cases not any improvement to them, but rather a detriment, as it destroys the balance of light and shade, and removes much of the delicacy and definition of parts which are seen to exist in other impressions with little or no burr, from the same plate. This is especially the case with some of Rembrandt's landscapes; but no doubt the burr bestows a charm in most instances *sui generis*. What it can effect in this way is forcibly shown by the impressions on vellum of the Saint Jerome: unfinished (W. 109, Bl. 75), and the Saint Francis Praying (W. 112, Bl. 78), in the British Museum. The burr lies in dense black masses—the result is magical—these half-finished splashes are both our wonder and delight. Turn to the impressions of the Saint Francis which have no burr; they are coarse-lined things, for which we have but little esteem. The Village near the highroad (W. 214, Bl. 318) is a good example of a landscape in which the dry-point has been made to play an important and admirable part. The solitary great tree in the front to the right forms from the burr a warm, rich brown mass which both makes the cottages recede, and bestows on the print the character of a finished drawing of much vigour and picturesqueness of effect, though in reality the composition is otherwise but little worked out. While other masters—as remarked by M. Blanc—like Ostade and Bega, used the dry-point in finishing their etchings, and hence often made their first work heavy from retouching it, Rembrandt employed it for painting as it were his print, and but rarely for the purpose of modelling his forms. At one time he desired a vigorous foreground to make the rest of the composition recede, at another he wished to subdue certain portions that other parts might tell, and so by a series of free strokes raised a burr which with but little trouble he caused to produce the soft gradations of stump work, and give to his print the effects of the painter's brush. The object of the master having been apparently more to paint, as it were, than to engrave on his plates, he made use of any method and process that suited him at the time, and hence his etchings are occasionally made up of such complicated work as to render it impossible to be sure of what the technic actually consists. It is very difficult, for example, to

determine in what manner the Flight into Egypt (W. 61, Bl. 29) has been executed.

‘It is certain that the grey tint diffused throughout the first impressions of this print on the group and the eminence in front is the effect of pumice-stone, with which those places on copper have been rubbed, but it is not easy to say what method has been resorted to in forming the landscape which occupies the left of the plate. Scarcely any strokes are to be discovered, and the few we find have apparently been added on after-thought.’ (Bartsch, *Bibl.* 3, vol. i. p. XL.)

Rembrandt was unquestionably a perfect master with the dry-point, and such pieces as the Angels appearing to the Shepherds, the portraits of Abraham Frans and of the Younger Haaring, were brought up to their beautiful effects by being entirely worked over with that instrument. The principal proof, according to Wilson, of Rembrandt’s mastery over the dry-point is to be found in the Landscape with a Vista (W. 219, Bl. 323). The large Ecce Homo (W. 82, Bl. 52), and the Descent from the Cross (W. 83, Bl. 56), have been in many parts retouched with the burin. In the Painter drawing from a Model (W. 189, Bl. 157), all the shadows have been executed with the burin, and afterwards harmonised with the dry-point. According to Bartsch the Goldweigher (W. 283, Bl. 189), and Burgomaster Six (W. 287, Bl. 184) have been worked in the same way, there being very few traces to be found of the use of the acid. Of the latter piece Wilson, in his ‘Catalogue of an Amateur,’ observes that it has been conjectured to combine ‘all his various modes.’ Of pure etching alone, Joseph relating his Dream (W. 41, Bl. 9) may be referred to as an example, and the landscape called the Canal (W. 218, Bl. 322), may be cited as of pure dry-point.

Rembrandt not only frequently rebit his plates, but during the biting-in successively covered the copper with some unctuous substance to obtain degrees of depth in his work. This was a mode of ‘stopping out’ in fact. Occasionally the execution of the stroke and line is coarse, sometimes fine, in other instances of the most extreme lightness and delicacy. In the first state of the large Ecce Homo, strokes accompanied by strong burr may be seen running two-thirds of the length of the plate, while in some of

Rembrandt's delicate portrait-work the lines are as fine as spider-web.

Rembrandt had a printing-press in his studio, and threw off his own proofs; very frequently on India or China paper. These proofs are much sought after, because the tint of the paper gives a mellow, harmonious appearance to the print, and because the impressions have thus a warranty for being very early. But this rule is subject to many exceptions, for, according to Wilson, all the impressions of the Sabre Portrait, the first state of Wtenbogardus, of Ephraim Bonus, the Younger Haaring, and of several others, are to be met with only on ordinary paper, while of the portrait of Van Tolling but one impression on India paper is known. In a few instances the paper was very thick in texture and deep in tone, being composed of several adherent sheets of China or Japan paper, as, *e. g.* in some impressions of the second state of the 'Hundred Guilder' piece. The China paper on which some impressions of the first state of Christ before Pilate (W. 80, Bl. 51) were worked off,—

'not being procured in sheets large enough to take the whole plate, Rembrandt was forced to paste pieces of paper to the top of each sheet to obtain the desired size; such impressions are extremely rare, as he was soon tired of this method and reduced the plate.' (Wilson, p. 79.)

Some very early impressions on vellum are to be seen; but, remarks Wilson, 'they are not so much coveted, as they are in general ill printed, and the vellum being subject to shrink and cockle, leaves irregularities which cannot ever be perfectly got rid of.' Such impressions as we have seen on vellum have been of the most covetable kind, and Mr. Wilson admits that his vellum proof of the Flight into Egypt 'lies quite flat, is exquisitely printed, and is equal to many of the finest painted landscapes of the artist.'

Rembrandt's etchings amount to about 360 pieces; to these may be added a few more usually considered doubtful. Of these 360 pieces 230 variations or 'states' have been recorded. A fine collection in first-rate condition could not be acquired for less than 14,000*l.* or 15,000*l.*, though perhaps it might be said with more truth that it would be impossible with any amount of money to make a complete, and in all respects satisfactory set, and for two

reasons. In the first place, there are certain rare states of which but few impressions are known to exist, and these have 'taken the veil' in the cloisters of Paris, Amsterdam, Vienna, and London. There they are enclosed, and there they will remain.* In the second place, there are always more private collectors of ample means endeavouring to secure particular states and fine impressions than there are examples of these states and impressions in existence wherewith to satisfy them. The collectors outnumber the *desiderata*, and will continue to do so. The simple announcement of one of these much-fought-for gems in the catalogue of a sale is sufficient to arouse a large circle of amateurs immediately. Now and then it may occur from circumstances not easy to explain that a rare purchase may be made unexpectedly at an auction. But such a chance as respects the higher works of Rembrandt becomes every day less likely to happen.

M. Charles Blanc informs us that he had in his collection in 1854 304 prints by Rembrandt. These he parted with to M. Thibaudeau the same year. At the death of the latter, the collection was put up at auction, but the sale was a failure. 'It seemed,' says M. Blanc, 'as if there had been a tacit agreement between amateurs and dealers to stop the biddings.' Six months later the same prints sold for triple the amount; now they are worth at least five times as much.

Having tried to form another collection of the works of Rembrandt, M. Blanc—

'was obliged to renounce the project in consequence of the excessive prices to which the etchings of this master have attained. Those who are simply amateurs have now to suffer the crushing combination of financiers, whose education they have undertaken to their own detriment. Alas! now-a-days governments and millionaires alone can possess the collective works of Rembrandt in fine condition.' (Vol. ii. p. 110.)

Yet about the same time that M. Blanc was penning this lamentation,—too well, alas! warranted by facts,—a simple youth addressed the following enquiry to the Editor of an Art Journal:—†

* Vol. i. pp. 106, 110–112, 116.

† 'The Art Student,' vol. i. p. 194. London, 1864.

REMBRANDT'S ETCHINGS.

To the Editor.

'SIR,

'May I venture to ask the favour of your informing me where a cheap collection of Rembrandt's etchings can be obtained?

'Your's truly,

'A STUDENT OF ART.'

Happy youth, 'when ignorance is bliss 'tis folly to be wise,' and surely such must have been thine own case now, for the knowledge that 15,000*l.* might possibly have procured what thou desiredst, could hardly have been consoling information to one who perhaps was putting in the broad shadows of his Academy figure of the Young Hercules, the duty of a time when we have known fifteenpence not too lightly estimated.

To show the progression of prices, it may be observed that the famous print known as the 'Hundred Guilder' Rembrandt, or 'Christ Healing the Sick' (W. 78, Bl. 49), sold in the artist's own time for about 8*l.* 8*s.* of our present money. At

			£	s.	d.
Burgy's sale	.	1755 it brought	.	7	0 0
Barnard's	.	1798 „	.	33	1 6
Hibbert's	.	1809 „	.	41	7 6
Debois'	.	1844 „	.	112	0 0
Verstolk's	.	1847 „	.	140	0 0
Johnson's	.	1860 „	.	160	0 0
Pole Carew's	.	1835 „	.	163	0 0
Eddaile's	.	1840 „	.	231	0 0
Price's	.	1867 „	.	1180	0 0
Palmer's	.	1868 „	.	1100	0 0*

One of the rarest of Rembrandt's works is the portrait of Dr. Petrus Van Tol, or, as it is usually called, the 'Advocate Tolling' (W. 286, Bl. 188), and which when an example comes at very rare intervals before the public for sale, gives rise to much excitement amongst collectors. M. Charles Blanc relates the following

* To the above may be added—on the authority of Westely—the Alferoff auction, 1869, when this print sold for 1850 florins, and the sale of the duplicates of the Berlin Cabinet, 1871, when it realised 762 thalers (p. 172). It must be borne in mind that the print referred to in this scale of prices was not always of a similar 'state.'

amusing account he received from a French amateur of repute, who was in London at the time of the Pole Carew Sale in 1835:—

‘ At this auction the most eminent collectors in England were present, viz. Lords Aylesford and Spencer, Sir Jacob Astley, W. Esdaile, Chambers Hall, Wilson, Maberly, and M. Donnadieu. Beside these there was to be seen not less a person than the Chevalier de Claussin, the author of the well-known catalogue of Rembrandt’s works. Such well-known dealers as Messrs. Colnaghi, Tiffin, Smith, Graves, Evans, and others, were likewise there. Probably a finer assemblage of prints had never been seen. Nearly the whole Pole Carew collection had been formed out of the cabinets of Messrs. Barnard, Haring, Hibbert, and Lord Bute. The portrait of Asselyn with the Easel, *i. e.* to say the first state, brought 39*l.* 18*s.*, the Hundred Guilder print 163*l.* At length the Advocate Tolling made its appearance. It was a first-rate impression, nearly unique, loaded with burr, the edges uncut, and the print less worked on than is the impression in the museum at Amsterdam. It had been purchased by Mr. Pole Carew for only 56*l.* at the Hibbert sale in 1809. The warmth of the biddings was at its height. Every countenance became changed; M. de Claussin could scarcely breathe. As the print passed before him, the bidding had risen to 150*l.* He took hold of it with a trembling hand, examined it for a short time with a lens, and added 5*l.* to the bidding. As the print finished the circuit of the table, the bidding rose to 200*l.* *Le pauvre Claussin* became pale; a cold sweat ran down his temples. Not able to restrain himself any longer, and feeling certain that he had to deal with a powerful competitor, he strove to soften his unknown rival, who thus waged with him so hard a fight. After having stammered out some words in English, “ Gentlemen,” said he, in this language which he could almost speak as well as his mother tongue, “ you know me; I am the Chevalier Claussin; I have devoted a portion of my life to preparing a new catalogue of the works of Rembrandt, and to copying the rarer etchings of this great master. It is now twenty-five years that I have been in search of the Advocate Tolling, and it has been only in the National collections of Paris, Amsterdam, and in the cabinet of the late Mr. Barnard—where the present example then existed—that I have met with the object of my search. If this example escape me, I cannot at my age have the hope of ever meeting with the print again. I beseech then my competitors to take into consideration the services which my work may render to amateurs, my quality of stranger, the sacrifices which I have all my life imposed on myself in order to form a collection enabling me to institute fresh observations on the masterpieces of Rembrandt. A little generosity, gentlemen,” added

Claussin, as a peroration. The tears were already in his eyes. The unexpected speech produced some sensation; many were touched with it. Some smiled and whispered to each other that this same M. de Claussin, who was capable of running up the price of a print to 200*l.*, might be often met of a morning in the streets of London going to fetch in a little pot two-pennyworth of milk. But after a moment's pause a sign was made to the auctioneer, a bidding was declared, and the fatal hammer fell to the offer of 220*l.*! It was only then known that the fortunate purchaser of the Van Tolling was M. Verftolk de Soelen, Minister of State in Holland.' (Bibl. 6, vol. ii. p. 99.)

Rembrandt is one of those masters of whose prints very numerous 'states' are known; many of these are interesting in an artistic point of view, but others depend on such capricious and unimportant characters as to render them unnecessary *desiderata* to any persons but such as are determined to have as complete a set as it is possible to obtain of the works of the artist. Commercial speculation, also, has not hesitated to discover 'new states,' which, unless such things constituted very marketable articles, would scarcely have been thought of, and those who should have known better would not have disgraced themselves by manufacturing them. The first state, *e.g.*, of Christ Preaching in the Temple (described by systematic writers as 'La Petite Tombe') (W. 71, Bl. 39), is now generally regarded as a forgery of M. de Peters, an account of whose procedures may be found in Blanc, vol. i. p. 145. In connexion with the subject of states reference may be made to J. F. Link's 'Nachträgen,' to Bartsch (Bibl. 3) in Naumann's 'Archiv.' vi. f. 31, ff. n. 370, or to Nagler's Epitome of Link's Memoir in Monogr. iv. n. 3649. Both these writers regard many of the so-called different states as not based on any essential differences in the original plates, but as dependent on the perfectness and beauty of the impressions, which qualities depend on the sequence of the impression or the time at which the particular proof was taken. This sequence, with which the beauty, and often also the rarity, of a print are thus connected, is generally associated with certain characteristic signs indicating the early or late position in the sequence of the printing-off of the impressions. The more important of these signs are as follows:—

'a. The *rough margins* dependent on the marks of the file, which

marks have not been polished off the edges of the plate, and betray themselves in the impression as small, close-lying, equidistant strokes or elongations. From the wiping of the plate during printing these file-marks gradually become smoothed and polished away, so that the strokes in question get fainter and fainter, and at length entirely disappear. The more evident, therefore, they show themselves in the print, the more reason is there for assuming the earliness of the production of the engraving. If the edges of such plates as have had already the file-marks cleaned away be not properly wiped by the printer, either from intention or from accident, the so-called "foiled margins" are produced in the impressions. These foiled margins are, however, distinguishable from the rough margins in wanting the traces of the file-marks, and in resembling the effects of Indian ink in their dirty stains, rather than the appearance of the rough margins. The foiled margins are not sure signs of earliness of impression, unless they be accompanied by one of the following signs, as pointed out by Link.

'b. The second characteristic of earliness of impression is an *uncleaned ground* of the plate. This happens from the circumstance that, after the plate has been polished with whitening, it has not been further smoothed with the polishing steel, but has been at once made use of by the artist. This occurred frequently with Rembrandt. As, under such circumstances, the plate does not exhibit the usual extreme degrees of cleanliness and smoothness, but its ground is, on the contrary, in such condition as to prevent complete removal of stains by wiping during the process of printing, it follows that, in impressions from such a plate, the ground of the print is of a more or less grey tone, in which the traces of small hair-strokes or cracks, the remains of the polishing, are frequently, or rather almost always, to be seen. These latter, whether single or scattered, lie always in one direction, and are generally associated with the before-mentioned "rough margins," since by the time these have disappeared the others, *i.e.*, the polishing ridges on the ground, have become obliterated by the wiping of the plate during printing. This grey tone of the ground is occasionally produced in already well-worn plates which the printer, either from intention or accident, did not wipe sufficiently clean. Impressions from such plates not only want sharpness and clearness, but are generally recognisable by the smooth edges; and when these have become dirty—as before mentioned—in printing, they fail to exhibit those diagnostic signs of earliness of impression previously described.

'c. The third indication of earliness of impression is the *burr* observable in the etchings of Rembrandt. This results from the artist, after completing his work, not scraping off the grit of the metal formed by the

needle and point, but rather employing it for strengthening the shadows and giving to them an Indian-ink or mezzotinto-like tone. But since this metallic grit or burr on the plate gradually disappears from the frequent wiping and inking of the latter during printing, it follows that such impressions as have the burr in greater force and harmony should be regarded as the earlier ones, and the degree of lessening of these qualities as indicating the progressive lateness with which the print issued from the press.

'd. Such prints as have the "Indian-ink-like tone" (the origin of which has been so fully described by Bartsch in his *Essai*, p. xxxvii.), which is the result merely of manipulation during printing, are not to be included with those impressions having burr, nor in no manner of way to be considered as dependent on particular conditions of the plates. As a rule these printing manipulations were resorted to by Rembrandt in the case of plates only which had already lost some of their original power, in order to give greater depth and force to the shadows, and more spirit and harmony to the whole design. Such impressions as these, even when they have proceeded direct from the artist, do not belong to the earlier proofs from the plates, and quite recent impressions produced in this method from worn-out plates are to be met with. . . . Many of Rembrandt's original plates have been preserved until modern times. Impressions from them were published by Bafan, and afterwards by Jean and his widow at Paris. Bafan collected them in a "*Recueil de Quatre Vingt-cinq estampes originales dess. et grav. par Rembrandt*;" to which he added thirty-five copies, by himself and Watelet, of the rarer etchings of the master. Bafan charged 96 liv. for this collection of 120 pieces. The later impressions issued by Jean are, as may be readily understood, unprized by collectors.' (Nagler, vol. iv. n. 3649.)

The latest and most complete monograph on Rembrandt's etchings is that by M. Charles Blanc (*Bibl.* 6).* In referring to examples of the Master, their numbers, both in Wilson and in Blanc, are given here. The catalogue of Wilson is based on the well-known work of Bartsch (*Bibl.* 3).

Though we may say to the collector, 'Buy anything of Rembrandt in fair condition'—except mere fancy states—it will not be out of place to draw his attention to such pieces of the artist as have elicited particular notice from his professed critics and admirers.

* Two delightful volumes, which should be secured by the collector before they become costly and difficult of acquisition.

M. Charles Blanc signalises, from among the subjects of the Old Testament History, Abraham sending away Hagar and Ishmael (W. 37, Bl. 3), as exhibiting a high degree of beauty of expression, design, delicacy, and richness of work and chiaroscuro. The same critic refers to Joseph telling his Dream (W. 41, Bl. 9), as being very well etched, highly finished, of admirable composition, in which thirteen figures are well grouped in a small space. This etching, we may remark, was much thought of during the lifetime of its author. David on his Knees (W. 45, Bl. 13), which Claussin regarded as '*un des plus faibles de l'œuvre,*' and Mr. Wilson as a piece 'not well executed, and possesses but little taste,' M. Blanc considers '*comme un des meilleurs.*' In Tobit Blind (W. 46, Bl. 15) the latter declares the chief figure to be as striking and as naturally expressive as the fine figure of Elymas in Raphael's cartoon.

Mr. Hamerton draws attention to the Presentation in the Temple in Rembrandt's dark manner (W. 55, Bl. 23) as being very fine, though heavily inked. It has certainly a most wonderful and weird effect in such a magnificent impression as the one in the collection at the British Museum. You feel as if you could gaze and gaze for ever on its dark and vague solemnity. Mr. Hamerton refers to Christ Preaching (W. 71, Bl. 39), of which, as an example of genuine etcher's work, an early impression is unexceptionable.

The Resurrection of Lazarus (W. 77, Bl. 48), a large arched piece finely executed, has become rare in the form of early impression. M. Blanc naturally praises very highly the power, or rather the phantasmagoric effect, of the light and shade, as well as the grandeur of the design and the wonderful expression of the figures. Nevertheless, as he observes, it has been remarked that—

'Christ appears in this print of Rembrandt as an *enchanter*. There is some truth in the observation. But reference should be made to the text of the Gospel of Saint John, where it may be found written in connexion with Mary, the sister of Lazarus, "When Jesus therefore saw her weeping, and the Jews also weeping which came with her, he *groaned* in the spirit and was troubled." . . . "Jesus therefore, again *groaning* in himself, cometh to the grave." . . . It appears to me that Rembrandt, after perusal of this description, sought to represent the miracle of Christ as the

marvellous effect of superhuman magnetism, of a sublime incantation.' (Vol. i. p. 170.)

The print of greatest celebrity is *Christ Healing the Sick* (W. 78, Bl. 49), the execution of which Vosmaer assigns to between 1648 and 1650. Need we allude to its wonderful composition, the magical technic, its whole attractive beauty? The spirit of Rembrandt is in every line, revealing itself in the faintest gradations. 'The execution has here only to follow the delicacy of the sentiment; the "point" is guided not by the hand, but by the heart.' Mr. Hamerton is of opinion that,—

'there are several other plates by Rembrandt at least equal to this in artistic quality; but from its large dimensions and the delicacy of its finish, as well as the impressiveness of the subject and the force with which the scene is realised, the "Hundred-Guilder Print" is usually considered the most important work of the master. . . . There is a good deal of "dry-point" work, and towards the left Rembrandt took care to remove the burr which destroyed the balance of the chiaroscuro. The market value of an impression in the first state before Rembrandt had improved and completed the plate is, of course, much greater than that of a perfect copy, Rembrandt's opinion being held of slight importance by connoisseurship in comparison with the merit of rarity and the evidence of an early impression.' (Bibl. 27, p. 85.)

Mr. Hamerton particularly notes the various degrees of finish skilfully united here in the same plate, as well as the 'rapid, masterly work in naked line,' in W. 81 and 84. We may recall to mind that an impression of *Christ healing the Sick* in the first state—one of the eight only known—was bought by Mr. Palmer, in 1867, for 1180*l.*; this was refold, on his death in 1868, for 1100*l.*; while an impression of another state from the cabinet of Sir Abraham Hume realised in 1876 only 215*l.* 5*s.**

The largest of Rembrandt's prints is the *Ecce Homo* (W. 82, Bl. 52); it is more than 21 inches high, by above 17 inches broad; a fine impression 'is very scarce, and is highly esteemed; there are many fine heads in it, and it is extremely well executed, producing a great effect.' (Wilson.) No claim can be laid by this wonderful production to be considered an example of pure etch-

* *Antea*, p. 14.

ing, however, there being too much of the work of the graver in it for that. As an example of Rembrandt's mixed technic, it is well worth study, showing, as it does, on the one hand, the limits to size of plate which etching necessitates, and on the other how we can be led away from dwelling on the incapacity here involved, by the marvellous capabilities of etching within its legitimate boundaries. And what a luxurious piece of work, taken as a whole, it is—how fine its composition! Alluding to the advantages of a low horizon, Fuseli observes,—

‘What gives sublimity to Rembrandt's “*Ecce Homo*” more than this principle?—a composition which, though complete, hides in its grandeur the limits of its scenery. Its form is a pyramid, whose top is lost in the sky, as its base in tumultuous, murky waves. From the fluctuating crowds who inundate the base of the tribunal we rise to Pilate, surrounded and perplexed by the varied ferocity of the sanguinary synod to whose remorseless gripe he surrenders his wand; and from him we ascend to the sublime resignation of innocence in Christ, and, regardless of the roar, securely repose on His countenance. Such is the grandeur of a conception which in its blaze absorbs the abominable details of materials too vulgar to be mentioned. Had the materials been equal to the conception and composition, the “*Ecce Homo*” of Rembrandt, even unsupported by the magic of its light and shade or its spell of colours, would have been an assemblage of superhuman powers.’

In the *Death of the Virgin*, a fine pictorial composition (W. 104, Bl. 70), the force of expression has been carried, in the opinion of M. Blanc, ‘to its uttermost limits;’ while Hamerton believes that this piece ‘may be taken as one of the great typical examples of what etching may be and ought to be.’ Our Lord before Pilate (W. 80, Bl. 51), Our Lord crucified between the Two Thieves (W. 81, Bl. 53) and certain states of Saint Jerome: unfinished (W. 109, Bl. 75), are wonderful effects of light and shade.

It is generally admitted that to etch a good portrait is difficult. Of the few persons who have overcome the difficulty, Rembrandt has done so in a very satisfactory manner. Some of his larger heads are among the finest of his works, and of these the portrait of Ephraim Bonus (W. 280, Bl. 172) is usually reckoned the best of all. The face is full of expression, and the chiaroscuro has a masterly effect. It is very rare, not more than three impr-

fions of the first state being known. Of these one is at Amsterdam, another was in the cabinet of Mr. Holford, and a third is in the British Museum. An impression of Ephraim Bonus brought 65*l.* 10*s.* at Mr. Palmer's sale, 1868. We had two years ago one in our hands for which 250*l.* were asked. The portraits of the elder and younger Haaring (W. 276, 277, Bl. 178, 179), of J. C. Sylvius (W. 282, Bl. 187), Wtenbogardus (W. 281, Bl. 190), Lutma (W. 278, Bl. 182), and Clement de Jonghe (N. 274, Bl. 180), are of very high character. To these may be added those wonderful examples of chiaroscuro, the Burgomaster Six (W. 287, Bl. 184) and Dr. Faustus (W. 272, Bl. 84). Among the portraits of himself which Rembrandt etched are some beautiful specimens of technic and expression in drawing: such, *e.g.*, as W. 20, 18, 23, 21.

The portrait of the Great Jewish Bride (W. 337, Bl. 199), A Naked Woman seen from Behind (W. 202, Bl. 169), the Landscapes (W. 209, 210, 214, 220, 221, and 230), along with the Damier or Shell (W. 156, Bl. 353), are particularly noteworthy, as affording proofs of Rembrandt's skill in various departments.

As a specification of all the Master's successful efforts is impossible, and our limits have been already exceeded, we pass on to notice the prices which have been obtained on various occasions for some of the examples before mentioned.

At Mr. Palmer's sale, in 1868, the following sums were given for: *Ecce Homo* (first state), 71*l.*; Lutma, 84*l.*; Uytenbogaert, 27*l.* 10*s.*; Three Trees, 87*l.* At the Hippiisley auction which immediately followed: Rembrandt leaning on a Stone Sill, 47*l.*; Rembrandt Drawing, 40*l.*; Lutma, 80*l.*; Affelyn, 150*l.*; Six, 121*l.*; the Great Jewish Bride, 140*l.* At the dispersion of Baron Marochetti's collection in 1868: Three Trees, 40*l.* 10*s.*; Village on a High Road, 15*l.* 5*s.*; Arched Landscape, 10*l.* 10*s.* At Messrs. Sotheby's, in 1873, the Three Trees which had produced at the Hippiisley sale 83*l.*, now realised 123*l.* At the second Howard sale, in 1874, the first state of Christ before Pilate brought 251*l.*, and the Large Crucifixion (W. 81) first state, 211*l.*

At Messrs. Christie and Manson's, in June, 1876, the fine series of Rembrandts, from the Cabinet of Sir Abraham Hume, Bart., was brought to the hammer and excited much interest, even

outside the pale of pure iconophilism, as the following extract from a daily journal will tend to show :—

‘ART IN THE MARKET.

‘4294*l.* 16*s.* 6*d.* is undoubtedly a monstrous sum to pay for 227 etchings, the great majority of which would have lain in a man’s open palm, and the largest was scarcely so big as a half sheet of writing-paper. But exaggerated reports have been so long and so widely current upon the Hume collection that experienced connoisseurs predicted a more astonishing price for a half dozen of the etchings alone. This, of course, before they had seen the gallery. It was perfectly well known that the late Sir Abraham Hume possessed a “Hundred Guilder,” a “Three Trees,” a “Burgomaster Six,” and other of the finest and rarest works by Rembrandt. It was calculated that if Mr. Palmer gave 1180*l.* for his “Hundred Guilder,” and sold it for 1100*l.*, long before a gallery of art became essential to the status of a Plutocrat, twice as much at least should be paid at this day. But the fact is that Sir Abraham Hume’s examples were not gathered on that principle—which we must needs call crazy—though they animate some other collectors of renown. He, or his ancestors, did not purchase at an incredible figure specimens of art only curious. They chose fine illustrations, not rare “states” nor accidental flaws. All those works wherewith rumour had credited the collection were duly found, but few of them in that peculiar condition which an ill-regulated enthusiasm goes mad upon.

‘To describe them would be, in the first place, a lengthy task, and, in the second, one that has been forestalled by Wilson in his catalogue, and by Charles Blanc in his “*Œuvre Complet de Rembrandt.*” Every example but three is mentioned in each of them. Not less than nineteen portraits of the artist by himself opened the list. . . . The contrast of Rembrandt’s character is well shown in the two etchings of Abraham’s Sacrifice, one of which represents the patriarch and his son in a very quaint fashion, whilst the other is full of dignity.

‘In the following list of prices, the first number is that of Messrs. Christie and Manson’s catalogue, the second Wilson’s, the third Charles Blanc’s. Of nineteen etched portraits, that “Leaning on a Window-sill,” first state (14, 21, 234), fetched the highest price, 26*l.* 5*s.* (Colnaghi); The Angel Appearing to the Shepherds” (30, 49, 17), 72*l.* (Gauchez); “Christ Preaching,” second state, very fine (48, 71, 39), 60*l.* (Gauchez); “Christ Healing the Sick,” called “The Hundred Guilder Piece,” from the amount Rembrandt received for it (54, 78, 49),

215*l.* 5*s.* (Colnaghi). This is a very fine impression on Indian paper, with an inch and a half of margin. It came from the Pole-Carew collection. That etching of the same subject which has fetched 1180*l.* and 1100*l.*, was of the "first state." Only three impressions are known to survive, but it needs a careful eye to tell any difference whatsoever between the first and second states. "The Descent from the Cross" (58, 84, 56), 34*l.* 13*s.* (Danlos); "Saint Jerome," unfinished (78, 109, 75), 30*l.* (Colnaghi); "The Spanish Gipsy," very fine and scarce (88, 124, 83), 70*l.* (Holloway); "The Shell," first state, with the white background, very fine (111, 156, 353), 200*l.* (Danlos); "An Old Beggar with a Long Beard and a Dog," very rare (118, 172, 139), 40*l.* (Gauchez); "The Three Trees," from the Hibbert and Barnard Collections (130, 209, 315), 120*l.* (Colnaghi); "The Coach Landscape," on China paper, very rare, from the Mariette and Aftley collections (132, 212), 55*l.* (Heugh); "The Landscape, with a Ruined Tower," second state, rare (140, 220, 324), 230*l.* (Holloway); "A Grotto, with a Brook," first and second state, rare (146, 228, 331), 107*l.* 2*s.* (Holloway); "Old Haaring," third state, fine and rare (167, 276, 178), 255*l.* (Holloway); "John Lutma," second state, before the window, very fine and rare (169, 278, 182), 155*l.* (Colnaghi); "Ephraim Bonus," second state (173, 280, 172), 92*l.* (Danlos); "Van Tolling," from Lord Aylesford's collection, fine and rare (180, 286, 188), 500*l.* (Holloway); "The Burgomaster Six," third state with name and age, very fine (181, 287, 184), 270*l.* (Haden). It will be seen that many of the most important examples have been carried abroad by foreign dealers.—*Daily Telegraph*, June 3, 1876.

Attention may be directed to the high prices paid for the Shell, one or two Landscapes, the Old Haaring, Van Tolling, and the Burgomaster Six.*

Most of Rembrandt's prints, in one or other of their states, have either 'Rt fecit' or 'Rembrandt fecit' on them; to which is frequently added a date. The signature is occasionally so obscured by the technic as to be scarcely decipherable, and sometimes it is written the reverse way.

Of many of the pieces copies are about, some of which are comparatively coarse, and not likely to deceive; others are highly deceptive, against which the more experienced have to be on their guard. Some of the best copies of Rembrandt are those by

* In connection with this sale, some remarks in the 'Academy' for June and July, 1876, should be referred to.

Solomon Savry, who made a very deceptive one of Cornelius Ansfloo (W. 273, Bl. 170). The large Resurrection of Lazarus was so closely copied by Denon, in 1785, that the copy has passed for the original; there is likewise a copy of the Advocate Tolling of such merit as may deceive a collector who is not mindful of the signature. (See Rembrandt and his Works, by John Burnet, edited by H. Murray, 1859.) M. Leopold Flameng has executed an admirable facsimile of Christ Healing the Sick. Of another famous work of Rembrandt, viz. the Goldweiger (W. 283, Bl. 189), there is an excellent copy by Captain Baillie; while of his smaller pieces and The Beggars there are imitations innumerable, ever waiting for the inspection of the inexperienced collector, who has likewise to protect himself from modern impressions of the original, and reworked plates.

We have before us a 'cutting' from a number of the Saint James's Chronicle for the year 1768. It is to the following effect:—

'To the Printer of the St. J. Chronicle.

'Sir,—As a Rage seems to prevail for old Prints, Etchings, &c., it may be right to inform the Publick that an English Gentleman who resides at Brussels amuses himself in etching Copies of Rembrant and such Sort of Work, and, having a Rolling-Press in his House, furnishes his friends and the Publick with a great Variety of *new Editions*, bearing however the *old Dates*; and now and then I suppose the Deletanti are delighted in procuring *fresh impressions of old Masters*, for it is a *Hazard* whether they know the genuine from the spurious.

'REMBRANT'S GHOST.'

An advertisement from another newspaper, of the date January 1768, is as follows:—

'LATELY engraved by an Artist from Paris, and published by MR. BOYDELL, a Copy of that celebrated Print the GOLD WEIGHER OF REMBRANDT, which is not only esteemed as one of the greatest Rarities, but admired also by the Connoisseurs in Preference to all the other Portraits of this eminent Master for the striking Effect, the Delicacy of the Touch, the Richness of the Composition, and the Propriety of the Character.

'The Performer and Publisher intreat the Favour of the Virtuosi and Lovers of Prints carefully to examine this Work, and compare it not only against another Imitation, but also with the Original. For this Purpose

Mr. Boydell is furnished with an Original Print (which has sold for upwards of Twenty Guineas), as also with the other two Copies, whereby the Curious will be enabled the more readily to decide on the Merit of the Performance. It is printed on the finest thick India-Paper, and none but chosen Impressions delivered out at One Guinea each. To be had at Mr. Boydell's, the Corner of Ironmonger Lane, Cheap-side, and at Mr. Robson's, Bookseller, in Bond Street.'

Mr. Maberly thus wrote in 1844 :—

'Great interest and well-merited admiration have been recently excited by an etching executed by a lady amateur, but not published. It is highly creditable to her taste and talent, being so excellent a copy of Rembrandt's Mill that none but skilful judges are able to distinguish it from the original.'

We have little doubt the collector will join us in wishing that such clever ladies and gentlemen as the before-mentioned would find some other source of amusement and profit than that of making counterfeit copies of the etchings of great masters. By these adepts in imitation, and the many worn-out old, and retouched new impressions, the novice is so liable to be deceived that we would advise him, in respect to Rembrandt, to avoid, at first, taking a single step on his own responsibility. Nothing will annoy him more than to find he has been seduced into purchasing a modern impression, or but a very second-rate original, when by waiting a little longer he might have secured a desirable print at but a slight advance in price. The more prudent plan for the young collector will be, therefore, to assure some well-known, honourable dealer that he must depend both on the judgment and honour of the latter in the selection of Rembrandts for the cabinet.

ANTONI VAN DYCK. Born, Antwerp, 1599 ; died,
London, 1641.

(Carpenter, Bibl. 84. H. Weber, Bibl. 69.)

Next to the portraits etched by Rembrandt rank in excellence those by Van Dyck. They are remarkable for energy, expression,

and freedom of work. As an etcher the renowned Fleming was—
'one of the great princes of the art, a royal master who is to be spoken of only with the most profound respect. He had all the great qualities; he had perfect freedom and exquisite refinement; he used the needle with admirable ease and grace, and his masterly force was restrained and tempered with a cultivated severity. . . . His aims were few, his choice of means instinctively wise and right, his command of them absolute, his success complete.' (Hamerton.)

It is much to be regretted that the painter's etchings are so few in number—twenty-one portraits, and the two compositions, Christ crowned with Thorns, and Titian with his Mistress. At least these are all the pieces incontestably due to his point, but two or three additional prints have been ascribed to him by some writers. As Van Dyck's etchings are the portraits of eminent men with whom he lived on terms of intimacy, some of them being his associates in the School of Rubens, they are characterised by much vigour and power of expression. They are also distinguished by the like delicacy and precision of drawing, the same nice discrimination of character and grace of action to be met with in his pictures. To be capable of forming a true opinion of the ease, animation and energy of Van Dyck's needle, and of the spirit and fire bordering on enthusiasm—as Bryan calls it—with which the technic has been executed it is requisite that early, if not first states of his prints be seen, for the original plates were subsequently either added to, or worked upon and finished up by Vorsterman, Pontius, Scheltius De Bolswert, Meyffens, and other Flemish engravers with the burin. In several of the portraits little more than the head was ever completed by the Master, and even this the barbarians would not always leave alone, but attempted its improvement! Some of the engravers, however, wiser and less conceited than their fellow-workmen, refrained in several examples from touching the head, while they freely worked upon and added to other portions.

In the impressions of many of Van Dyck's portraits usually met with the print has become a heavy finished metallic piece of work, having lost all spirit and delicacy of touch, though the energy and fire of expression still remain, for this the Flemish engravers could not smother.

Following Weber we may separate the Van Dyck portraits into two divisions. The *first* division includes the sixteen pieces composing the original set of portraits according to the older catalogues of the Master's actual works. The *second* division embraces the six pieces of the series known as Van Dyck's 'Iconographia,' published by Martinus Van den Enden, the plates of which particular six were prepared in etching by the Master to be afterwards finished by Vorsterman, De Jode and Pontius with the burin.

The pieces of the first division are separable into two classes, A and B. Class A contains ten portraits in half figure with hands, all the parts being worked up to nearly an equal degree with the heads—these are the portraits of

- | | |
|-----------------------|--------------------------|
| 1. Breugel, Joannes. | 6. Noort (or Oort), Van. |
| 2. ——— Petrus. | 7. Snellinx, 1st plate. |
| 3. Erasmus. | 8. Suttermans. |
| 4. Franck. | 9. Vorsterman. |
| 5. Momper, 1st plate. | 10. Wael, de. |

These portraits were worked and finished by Van Dyck himself, and have not suffered much in the earlier issues from such alterations and additions as were considered advisable by the various publishers who acquired the original plates some time after the death of the artist. To the portraits of J. Breugel and Vorsterman, the publisher Gillis Hendricx, caused a background to be added. Some retouches were allowed to the other eight pieces, while the portrait of Erasmus was never finished.

Class B of the first division includes six pieces, in most of which the heads alone are completed, but worked in an admirable manner. These are the portraits of—

- | | |
|--------------------|-----------------------|
| 1. Dyck, Van. | 4. Vos, Gulielmus de. |
| 2. Roy, Philip le. | 5. Vos, Paulus de. |
| 3. Snyders. | 6. Pontius, P. |

Of the first four of these Van Dyck etched the heads only or but very little of the busts. The portrait of Pontius—a splendid effort—is by far the most advanced, while that of G. De Vos has remained in the after states imperfect, from early alterations and failure of the biting process.

Examined side by side with the pieces of class A, division I., those of class B might be considered as unintentionally incomplete, did it not otherwise appear that Van Dyck had been satisfied with that which he had accomplished and had not any idea either of himself adding more or of causing such to be done by other engravers. At any rate the original plates remained in this particular state until his death, and the impressions which precede the issue of 1646 do not offer anything beyond the work effected. Unfortunately Gillis Hendricx—an early possessor of the plates after the decease of the artist—thought the etching on them might be added to with advantage. The result was that the Pontius and G. de Vos were generally worked over with the burin and made almost unrecognisable, and the head of the Master himself was placed on a ridiculous pedestal and made to serve as a title to the series published by Gillis Hendricx in 1646. Further, the portrait of P. le Roy was completed with the burin by Pontius, and that of Snijders by Neeffs, not any harmony between the technics of the point and of the burin was preserved, while Paul de Vos had a stiff and wretched body given him by Meyssens. Fortunately the engravers while making their additions did refrain in some instances from interfering with the original point work of the Master.

The portraits of the second division are those of—

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|-------------------------|--------------|
| 1. Cornelissen. | 4. Stevens. |
| 2. Momper, 2nd plate. | 5. Triest. |
| 3. Snellinx, 2nd plate. | 6. Waverius. |

These pieces were intended originally by Van Dyck to have been finished with the burin by clever engravers, consequently, being simply preparations in etching more or less advanced for such purpose, they are noteworthy rather for taste, spirit, extreme delicacy and precision of drawing than for force and colour. The intention of the Master may be readily appreciated if the portraits of Momper and of Snellinx belonging to the first division be attentively compared with the pure etchings of the second division.

With respect to the portrait of Stevens both Carpenter and Weber are doubtful if Van Dyck had any hand in its production. The former ascribes it *in toto* to Vorsterman, but to this view Weber will not accede. There are two other portraits in the

'Icones,' those of Delmont and Mallery, which are so fine in all respects that Weber is inclined to place them in the same rank as that occupied by Waverius.

The sixteen pieces of the first division were originally issued without any inscriptions, and with but imperfect if with any marginal lines. Such impressions are looked on by some critics as the only ones which were issued during the life of the Master. But this is a doubtful matter. They are very rare, and to be found chiefly in public collections. The pure etchings of the second division are yet scarcer, not more than three or four impressions of each piece being known when Weber made up his catalogue.

The impressions of Van Dyck's portraits as usually seen are such as have proceeded from the plates more or less worked on and added to by the engravers of Antwerp after the metals had yielded the issues by Van Dyck's friend, Martinus Van den Enden. The latter published two editions during the lifetime of the painter (1630-32-1641) of the 'Iconographia,' consisting of eighty-four plates, among which were those of the Master's own etching. Both in the first and second issues each piece has the address of the publisher, the name of the artist, and an inscription of a single line indicating the person represented; but in the first issue the name of the engraver is not given, while it is present in the second. Probably the rare pure etchings without inscriptions and marginal lines previously mentioned should be regarded rather as *épreuves purement d'essai* than as anything else.

Between 1641 and 1645 (after the death of Van Dyck) part of the stock of Van den Enden became the property of Gillis Hendricx. This comprised eighty plates of the 'Iconographia,' containing the six Van Dyck portraits of the second division. About the same time G. Hendricx acquired the plates likewise of class A of the first division with the exception of the portrait of Philip le Roy. To these were added one or two other plates, and the whole was issued as a series at Antwerp in 1646, under the title, *Icones principum virorum doctorum, &c. ab Antonio Van-Dyck,—pictore ad vivum expressæ ejusque sumptibus—ære incisæ.* This edition contained—including the title engraved by I. Neeffs—101 pieces. It comprised all the etchings of Van Dyck united for the first time—*minus* the portrait of Philip le Roy. Each

piece has the initials **GH** in the centre of the lower margin. The address of Van den Enden, which was present in the six pieces of the second division, has been erased, and one or more lines indicating the birthplace and qualifications of the person represented have been added to the inscription—

‘The fifteen pieces of the first division have been arranged in an uniform manner for the first time. The plates, until now, with rough edges and of irregular shape have been squared, the portraits enclosed within quadrangular lines, and those of class B finished with the burin by the engravers. The bust of Van Dyck serves as a title, and in the margins of the other pieces are inscriptions announcing the names, qualities, and countries of the persons portrayed. There is likewise the indication, *Ant Van Dyck fecit aqua forti.*’ (Weber, Bibl. 69.)

In relation to the beauty of the various impressions Weber continues—

‘It should be borne in mind that the editions issued by G. Hendricx are made up of two kinds of impressions essentially different, the one set (worked off from plates previously belonging to the stock of Van den Enden, which had already served for two complete editions, without reckoning the *épreuves d’essai*) is composed of impressions of the *third* state, yet, nevertheless, of great beauty. The other fifteen have been derived from plates hitherto employed for working off a few proofs before letters only, and are consequently impressions of the *second* state. Their freshness and perfection are hence the natural result of the perfect condition in which the original metals remained. The impressions of the editions in question are very scarce, and thus uniting, as they do, beauty and rarity, are worthy the attention of all iconophilists. From G. Hendricx the plates passed into the hands of [Meyskens, de Man, and of] other publishers [1650] whose names have not been recognised. Later on they belonged to the Verdussens of Antwerp [1710–20], and at present [1852] they might be met with probably at Liege.* The first successor to Hendricx carefully erased from the copper the initial mark G. H. which was present in the margin of each piece, but otherwise left the plates untouched. The impressions of this edition and of all following issues are hence absolutely without address, and represent—*faute de remarques matérielles*—but a single state, offering all possible

* The following is given as a note by Szwycowski at page 387 of his work: ‘The plates hitherto in the possession of the art-publisher Ch. Van der Marck at Liege have recently been acquired by the *Calcographie Impériale* at Paris.’

gradations from *fine* to *very bad*. The impressions of the edition following immediately that of Hendricx still continue to be of great beauty. This circumstance has given rise to the opinion, that this edition preceded instead of following that of Hendricx, and from which latter it does not materially differ, except in the suppression of the initial mark and in its containing all the pieces of the "Iconographia," whether proofs before the letters G. H., or proofs having had the letters erased. . . . We do not hesitate to regard the edition with the mark G. H. as the prior one for all the pieces engraved by Van Dyck belonging to the two editions under discussion.'

Several of the portraits have been left intact, even in the edition in which the signature **GH** was erased, but others have been terribly maltreated. The portraits of Snyders, Suttermans, Vorsterman, Paul de Vos, and De Wael, remain as they were, but look at Momper—what a contrast between the first plate of Van Dyck's pure work and his second plate finished by Vorsterman for the *Icones*! the latter is a wretched production. Examine the Paul Pontius—great indeed is the difference between the plate before the address of **GH** and after it was added; how woefully the head has been interfered with. Compare, too, the first state of G. de Vos with that in which it was worked up by Vorsterman, and behold the contrast! The head of Waverius, likewise, was meddled with by Pontius. That of Paul de Vos was not touched by anyone even to the time of Scheltius de Bolswert, who altered the clumsy hands previously put in by Meyffens when he added a body to the head.

The still later states comprised in various editions—

'are difficult, if not impossible, to differentiate with exactitude, from absence of material changes in work, address, and inscription. This necessitates inquiry into the paper-marks, which latter, taken along with the quality of the impressions, may afford assistance to the connoisseur. The Lorraine Cross, *Agnus Dei*, a sort of hive, and a great two-headed eagle, may be found on the paper of the choicer impressions. Foolscap paper having a large water-mark was employed for them also, but a like paper with a smaller mark indicates impressions of a later issue. The Arms of the city of Amsterdam are to be met with on the paper of an edition which appears to have preceded that of Verduffen. This edition is already of very mediocre character. That of Verduffen was printed on

a heavy paper marked with a great French lily. The impressions are bad. After this issue the plates appear to have been rebitten, and those impressions worked off on a paper without mark are black and muddy. The original plates, as before observed, still exist probably. A few years back they were possessed by an ingenious person at Liege who endeavoured to use them for the fabrication of false "proofs before letters" having the characters of first proofs of a state before undescribed and unknown. Fortunately this disgraceful transaction was discovered ere sufficient time had passed to allow of many factitious pieces being circulated. In truth, three false pieces only—Waverius, Van Oort, and Triest—are known to have been offered for sale, but these were wrought out and managed with such skill as to surpass every fraud previously practised to deceive the iconophilist.' (Weber, *op. cit.*)

For a detailed account of the methods adopted in working up these factitious states Weber, *Bibl.* 69, pp. 14-17, should be consulted.

Dupleffis considers Van Dyck to be much inferior in his compositions to what he is in his portraits, the Christ Crowned with Thorns, and Titian and his Mistress, by no means illustrating the full powers of the artist as an etcher. The technic, Dupleffis thinks, is carried too far, the forms being surcharged with lines, and the pure paper is not allowed to play a sufficient part in the production of the flesh tones. But this judgment cannot apply to the earliest state or pure etching of the first composition, and of which an example may be seen in the collection at the British Museum. In it—as Carpenter observes—'the drawing and marking of the eyes are fine and full of expression; in the after states they are so black as to give the appearance of the sockets being empty.' The second state has been worked all over with the graver. Carpenter records not less than six variations of the Christ Crowned, and five of Titian and his Mistress. The bust of Seneca, ascribed by some to Van Dyck, is allotted to Rubens by the author just quoted.

The earlier states of Van Dyck's etchings have much increased in value of late years. At Mr. Seguer's sale, in 1844, they averaged from 3*l.* to 8*l.* each, and were then considered to be very dear, while at recent auctions they have produced sums varying from 8*l.* to 80*l.* Mr. Marshall's set which—writes Mr.

Hamerton—a few years ago might have brought 80*l.* or 90*l.*, was knocked down at his sale (1864) for 400*l.* In February, 1876, the following pieces from the Cabinet of M. le Vicomte du Bus de Gisignies were purchased at the auction for the Royal Library at Brussels at the following prices:—Van Dyck, proof, first state of Weber, with large margin, 2200 fr. ; P. Pontius, proof, second state of Weber, with large margin and before letters, 1050 fr. ; P. le Roy, pure etching, first state of Weber, 2050 fr. ; Snyders, first state, 1250 fr. ; Suttermans, first state, 1110 fr. The ‘*Icones Principum Virorum*,’ etc., after Van Dyck, 1200 fr. by Count Cornet.

In the preceding account of Van Dyck we have followed Weber, as his catalogue is quite sufficient for the ordinary requirements of the collector, and far more manageable than the larger work by Szwycowski. To such, however, as need minute details concerning everything connected with the portraits of the various editions of the ‘*Icones*’ the latter monograph (Bibl. 94) will be necessary.

The following admirable transcript of the actual works of the master may be safely recommended also—‘*Eaux Fortes de Antoine Van-Dyck reproduites et publiées [in heliogravure], par Amand-Durand, texte par George Dupleffis. Paris, 1874.*’ Folio.

FERDINAND BOL, born Dordrecht, 1611 ;
died, Amsterdam, 1681,

(Bartsch, Bibl. 3, vol. ii. p. 7.)

was a pupil of Rembrandt, and executed sixteen etchings after the manner of his great instructor. These pieces are well thought of, Bol’s needle having been managed in a free and vigorous way, and his treatment of light and shade being picturesque and judicious. One or two of his heads might be easily mistaken for smaller works by Rembrandt.

The following pieces may be recommended. Abraham’s Sacrifice, Saint Jerome, the Philosopher with Spectacles in his hand, the Philosopher with a large Beard, and the Woman with a Pear. The latter piece is particularly fine. ‘F. Bol fec.,’ or ‘f.’ is the signature most frequently on the prints of this master.

JAN LIVENS (or Lievens). Born, Leyden, 1607 ;
died, — ? 1663 ;

(Bartsch, Bibl. 3, vol. ii. p. 23.)

was another imitator of the style of Rembrandt, some of whose works he copied ; he likewise etched after his own designs. Certain of the latter etchings are so excellent as to be, in the opinion of some, little inferior in technic to the work of Rembrandt himself. This artist and Livens are assumed to have studied together. Livens' print of the Raising of Lazarus has been considered to equal, if not surpass in design, the composition of the large piece by Rembrandt. The effect of the former, as displayed in a picture of the subject by Livens, exhibited a year or so back at the Royal Academy Exhibition of Old Masters, was weird and solemn in the extreme.

Livens' pieces number seventy-two according to Nagler. Though first etched, they are generally finished with the graver. Many have the artist's name in full, others **IL** only on them.

The portraits of Heinsius, Gouter, Bonus, and of a Man with a furred cap, may be recommended, along with the before-mentioned Raising of Lazarus. Seven woodcuts also are attributed to this Master.

The second volume of Bartsch (Bibl. 3) includes the works of this engraver, but a more complete description of them may be found in Nagler's Monogr. vol. iii. n. 2721.

JAN GEORG VAN VLIET. Born, Delft ? 1610 ;
worked from 1631 to 1635.


(Bartsch, Bibl. 3, vol. ii. p. 65.)

This master was likewise a follower of Rembrandt. His etchings, notwithstanding considerable faults of drawing and of arrangement of drapery, are forcible and attractive. Early impressions of them are coveted by that collector who places pictorial effect higher than rigid correctness.

Van Vliet diligently finished off his pieces with the dry-point, in order to give them an effect such as we see in the

etchings of Livens. But his broad and strong shadows are often monotonous and contrast harshly and formally with the high and expansive light. Some critics think Van Vliet's best works to be those he copied after Rembrandt.

Nagler allots to this master nearly one hundred pieces. Of these, Lot and his Daughters, Susannah and the Elders, Saint Jerome in the Cave, the Brothel, the Peasant's Feast, Bust of a Man with his face in Shadow, and Bust of a Man with a Turban and Aigrette, are worthy of selection. Van Vliet's Beggars are widely known. Some of the master's original plates were in England in 1826, and impressions were then taken from them. (See Nagler, v. iii. n. 11.)

Van Vliet's pieces are sometimes signed with his name, and at other times marked with a cypher formed by the capitals JGV, placed one over the other, .

The second volume of Bartsch (Bibl. 3) includes a long list of Van Vliet's works.

ADRIAAN VAN OSTADE. Born, Lübeck, 1610 ;
died, Amsterdam, 1685.*

(Bartsch, vol. i. p. 349. Faucheux; Guichardot; Nagler, vol. i. n. 1464.)

Though not a Dutchman by birth, yet, from all his art-life having been passed in Holland, and from his subjects being of a domestic and local character, Ostade is universally placed in the Dutch school. He is everywhere known as a most able and genial painter, and to the iconophilist, in particular, as an etcher of first rank. A fine set of the etchings of this master must always be considered as one of the gems of the cabinet. M. Charles Blanc, in his review of Faucheux (*Gaz. des Beaux-Arts*, vol. xiv. p. 189. 1863), observes :—

‘ The amateur who possesses the works of Ostade in fine condition may from time to time pass long and pleasant hours in their examination. The art of chiaroscuro is carried in them to the highest perfection, that wondrous art which can intagliate on a plane surface the receding spaces of a deep room, spread out the rays of light, increase or moderate their in-

* According to Willigen, Ostade was born at Haarlem, and died there in 1662.

tensity, reawaken or subdue them, and produce through their illusions a mirage of nature and of life. There occur certain times of lassitude and *ennui* when we may experience an inexpressible soothing delight in quietly examining a collection of prints, especially such as these Dutch etchings, so artless, so sociable, so piquant, and so strongly impregnated with a true feeling for nature and rustic life.'

There are critics, who regard the technic of Ostade as not any thing very particular, and consider his strength to have been in composition and expression.

Mr. Gilpin writes, 'His etchings abound in humour and expression in which lies their merit. They have little besides to recommend them.' Admitting that Ostade is unsurpassed in natural characteristicness of his compositions and in that peculiar power first alluded to by Descamps, viz., the detaching his figures so as to allow the spectator to walk around them as it were, we cannot think so lightly of his technic as do some persons. Several of his pieces are very boldly and freely etched, while the work in others is touched often in the most tender and refined way. Though all his prints may not entitle him to be considered *quoad* technic a masterly and representative etcher, there are some which assuredly do. His free and facile needle, the truthful expression of his figures, and his dexterous composition taken all together, may be said to have raised Ostade's etchings to a very high place in the estimation of most connoisseurs.

Independently of these intrinsic excellencies, Ostade's prints are coveted from their appealing to the general taste, for no portfolio of the cabinet is more popular on the common table of a winter's eve than that containing the Dutch etchers, with Ostade at their head.

'Early states,' writes Mr. Hamerton, 'of Ostade's etchings are now of great value, and have risen much in the market during the last twenty years. In 1838, Mr. Wilson's set was sold for 105*l*. Mr. Seguier afterwards gave 159*l*. 12*s*. for the same set, which was sold again in 1844 for 309*l*. 15*s*., and again in 1846, for 500*l*. It is now worth a thousand guineas, ten times its value twenty years ago.'

Fifty pieces of which 230 states have been recorded are to be ascribed to the present Master. Two or three more, but doubtful

prints (the Peasant Urinating; l'Epouilleuse, B. 35, B. 51, &c.), are added by some to these. The subjects represented may be arranged under *three* divisions, viz.: Class 1. Busts. Class 2. Half-figures, α single figures, β two figures. Class 3. Entire figures, γ single figures, δ two figures, ϵ three figures, ζ four figures, η several figures. The different personages are variously engaged with each other.

The older, and mostly unfinished proof impressions of Ostade's etchings are extremely scarce. They are usually devoid of all marginal lines, of name, and of mark. A few have faint and broken scratched border lines, but these even in the earlier finished impressions have been still executed with the needle, and not with the graver. Afterwards the artist thought it advisable to strengthen them in certain places with the cutting-point or the graver, the observation of which is often necessary for the determination of various states. Subsequently the plates were retouched, and the border lines strengthened generally with the graver, while of a still later period many of the plates may be described as having been regularly reworked for the various publishers who had acquired them.

From the fact that Ostade used the dry-point in *finishing* his work, and too often made the latter heavy from retouching the mordant technic, the early and pure etchings are much prized both as works of art and things of scarcity. Hence the collector should bear in mind in selecting examples of the Master that the less evidence they present of the effects of the dry-point and graver the better.

Some critics have been of opinion that not any complete collective series of Ostade's etchings was published during the lifetime of the Master, and that Bernard Picart was the first to issue one in 1721. This is doubtful, however. Picart's edition contains very fair impressions, though some plates have received slight retouches. It contains fifty-two original impressions (if the Peasant Urinating be included) with the portrait of Ostade engraved in mezzotinto by Jan Gole. In some series the portrait has been engraved in the same style by P. Oust. Subsequently, after the original plates had been reworked, the well-known engraver Bafan issued an edition. To this, neither portrait nor title were annexed. On Bafan's death, in 1797, the plates were returned

to Holland, when the ' Society of Friends of Art ' at Oberyssel prepared a new collective issue along with a title and table of contents. The plates were printed off in blue and red to the disgust of all persons of good taste. Viewed as impressions merely, however, those published by the widow Jean at Paris during the second decade of the present century are certainly the worst. It makes considerable difference to some of the works of Ostade whether they are seen in fine or only in second-rate impressions. *La tendresse champêtre* (B. 11) is quite another thing in such an impression as may be seen in the British Museum, and in one as generally met with. In the latter all the fine work in the face of the woman has vanished.

Ostade is one of those masters whose every piece may be desired, and it may be advisable for the novice in this instance to trouble himself slightly about different states. We particularise the following works as being good examples of the Master. *La Famille* (B. 46) is often considered as his *chef d'œuvre*, but preference is given by others to *Le Goûter* (B. 50). The *Hurdy-Gurdy Player* (B. 8) is referred to by Mr. Hamerton as a marked example of a careful rendering of the folds of dress. The *Walking Couple* (B. 24), and *Three Grotesque figures* (B. 28), are good examples of Ostade's more fine and delicate work. In the *Gossips* (B. 12), and *Mother and Children* (B. 14), there is much character and expression, as likewise in the *Man examining an Empty Bottle* (B. 15). In the *Pig-Killers* (B. 41), a curious night effect, with artificial light, may be seen; while the *Spectacle-Seller* (B. 29), and the *Violin-Player* (B. 45), are general favourites. Mr. Hamerton recommends a young etcher to study the *Bust of an old Peasant with a pointed Cap*, and the *Smoker in an Oval*. But we might cite nearly every one of Ostade's etchings as possessing some special attraction.

His pieces are often signed ' A. V. Ostade,' sometimes they are marked with a monogram formed by the capitals **A** and **V** by the side of which is a smaller o, *A:o.*

Numerous and deceptive copies of Ostade's etchings are in the market. Of these copies, those of Deuchar are very good, but they are mostly signed with his name.

The collection of Ostade's works in the British Museum is a very fine one, and well worthy of study. The student cannot do better than supplement the article on Ostade in Bartsch (vol. i.) with that of Nagler (Bibl. 48, vol. i. n. 1464), and that of Weigel (Bibl. 95, p. 46).

CORNELIS BEGA. Born, Haarlem, 1620; died,
Haarlem, 1664.

(Bartsch, vol. v. p. 223.)

This master, when judged of through fine impressions of his works, must be admitted to have been a great proficient in the use of the needle, and second to Ostade only in the spirit and character of his designs. Some of Bega's etchings are worthy of Ostade himself, though there may not be any work of the former equal to *La Famille* or *Le Gouter* of Ostade. In examining the valuable series of Dutch etchings in the British Museum the amateur cannot fail of being struck by the force and beauty with which Bega there appears. Although his contrast of light and shade is sometimes harsh, more middle tones being desirable, his chiaroscuro is often fine, and there is much nature and ease in his compositions.

Weigel alludes to 38 pieces by the master. Of these B. 11, 13, 19, 31, and 32, may be specially noticed. *Le Cabaret* (B. 35) is alluded to by Hamerton as 'a brilliant and effective plate,' and the *Femme portant la Cruche* (B. 9), as being 'the most delicate bit of work by Bega,' with 'the dress very cleverly accentuated.' B. 19 has been executed entirely with the dry-point, which has been used likewise in B. 25 and 31. (Weigel, Bibl. 95, p. 281.)

CORNELIS DUSART (or DU SART). Born, Haarlem, 1665;
died, Haarlem, 1704;

(Bartsch, vol. v. p. 465.)

Was a pupil of A. van Ostade, and etched about sixteen pieces of much spirit and humour, with a very effective needle. His *Dancing Dog* (B. 11), and the dark state of the *Violin-Player* (B. 15), are very able works. The variations of this latter piece in the British Museum Cabinet should be studied. His largest plate

is B. 16, or the Village Festival. B. 5, 7, and 10, may be specifically referred to. Du Sart's engravings in mezzotinto are more numerous than his etchings. (Weigel, p. 333.)

There exist several pieces on which either the name or the cypher of DAVID TENIERS exists. Some may be fairly considered the actual work of either the father or son, who bear this name. Of others it is difficult to say to whom they really belong, for C. Boel and F. van den Wyngaerde, not to speak of other contemporaries, copied both the pictures and etchings of the two Teniers, to which copies they frequently attached the names of the original artists. These Teniers prints may be at first passed by, as may likewise the works of KAREL DE MOOR, who etched a few pieces in a delicate and clever manner.

PAULUS POTTER. Born, Enkhuizen, 1625; died, Amsterdam, 1654.

(Bartsch, vol. i. p. 39.)

With this well-known name we introduce those etchers who have excelled in the representation of the lower animals. Among these artists Paulus Potter is pre-eminent for the spirit and general truthfulness of his designs, but his technic does not stand so high in the estimation of some critics as it does in that of others.

Mr. Hamerton remarks of the artist that—

‘his art was never much more than a very brilliant copyism of facts—he was quite unaffected, exceedingly clear and accurate in handling—he etched with spirit, but was deficient in freedom, and did not sketch—his weakness in comprehensive sketching and want of imagination disqualify him for a place in the first rank.’

M. Galichon's criticism is the following:—

‘If the perfection of the drawing and striking truthfulness of the character of the animals of Paul Potter justly surprise, we are bound to praise also the wonderful ability with which the master has managed his needle. In his etchings Potter has known how to vary with infinite art his strokes so as to portray different kinds of plants and the slightest variations in the hairy coats of his animals. The hair on the cheeks tufts

together, on the brow it frizzles and separates, forms furrows on the neck, straightens along the spine, turns back on the belly, and hangs in long thick tufts on the thighs. The thistles and plants which deck the foreground, the oaks and trees limiting the horizon, evince a dexterity of hand rarely to be met with in engravings executed by painters.' (Gaz. des Beaux-Arts, 1866, vol. xxi. p. 372.)

There are not more than twenty pieces that can be ascribed to this Master. There are others often allotted him, but which some persons think are the work of JAN VISSCHER.

The signature 'P. Potter,' or 'Paulus Potter,' with a date, is on his pieces. Concerning this engraver, Bryan, as well as Weigel, Bibl. 95, p. 4, should be consulted.

NICOLAAS BERCHEM (or CLAAS PIETERSZOOM BERGHEM).

Born, Haarlem, 1624; died, Haarlem, 1683.

(Bartsch, vol. v. p. 247.)

Some of the etchings of this artist are extremely beautiful, and as compositions have more in them than have the designs of any other etchers of animals, with the exception of Karel du Jardin. The atmosphere and light in some of Berchem's pieces are captivating. Hamerton allows that he has a certain firmness and precision with the point, a certain neatness and elegance of feeling, while his shadows are exceedingly transparent, and his reflections bright, but he does not consider Berchem a great etcher, though 'he had absolute manual skill.'

Between fifty and sixty pieces are known of the master, some of which are scarce, and when in fine condition, command high prices. Several of his prints were issued in sets; of these, one set is known as the Milk-maid's Book; another as the Woman's Book; and a third as the Man's Book; from their title-pages bearing such figures on them. The Bag-pipe Player (B. 4); the Flute Player (B. 6); the Shepherd by the Fountain (B. 8); and the Head of a Goat (B. 19), may be quoted as characteristic examples of the master. With reference to his true name and the signatures on his pieces, Nagler (vol. i. n. 1794, 1795, and vol. iv. n. 2337) should be consulted.

Facitious copies of Berchem's prints are not uncommon, and care should be taken not to confound Jan Visscher's works with those of Berchem. It is but fair to add, however, that the prints of Visscher are often admirable productions. (Weigel, *Bibl.* 95, p. 293.)

KAREL DU JARDIN. Born, Amsterdam, 1635 ; died,
Venice, 1678 ;

(Bartsch, vol. i. p. 161.)

Was an eminent pupil of N. Berchem and Paulus Potter. His compositions of Landscapes and Animals have charms, beyond such as the representation of cows, sheep, and horses only can bestow. Some of his etchings are admirable little bits, showing refined taste, delicate manipulation, and drawing power. But K. du Jardin does not please everybody. Mr. Hamerton refuses to consider him a good etcher, because 'he could not sketch well,' his chiaroscuro is asserted to be weak, and his work destitute of local colour.

'Karl Dujardin is one of those artists who whilst enjoying a great reputation amongst the class of connoisseurs who never work from nature, retain slighter hold on our admiration when our judgment has been fortified by much practical study.' (Hamerton, *Bibl.* 27, p. 102.)

We confess to having much predilection for the etchings of Karel du Jardin, in which we find traces of the same poetry and refinement that we meet with in Both, Swanevelt, and Claude, due, in his case as in theirs, to residence and work in Italy.

Karel du Jardin has left more than fifty etchings, some of which are landscapes, others landscapes with cattle, and some are animal pieces alone. The latter are, as remarked by Bartsch, characterised in their forms, attitudes, and movements, with striking truthfulness. 'K. Du Jardin,' with a date, is on most of the pieces. The latter are to be met with in four different states. In the first state the prints are not numbered and are without the address of any publisher. In the second, the addresses of Falk and Schenk have been added; in the third these addresses have been

effaced, while in a fourth state ten of the pieces have been reduced in size, most of the plates several times retouched, the impressions being much deteriorated. Occasionally as much money has been given for a single piece *before the number* as would purchase the entire set of fifty etchings after the numbers have been added. Copies of several prints exist by I. v. d. Does and S. Graenicher. (Weigel, Bibl. 95, p. 22.)

ADRIAAN VAN DE VELDE. Born, Amsterdam, 1639 ;
died, 1672 ;

(Bartsch, vol. i. p. 211.)

Holds a good position as an etcher of animals. He engraved a few other pieces also. About twenty-five works are attributed to him. They are usually marked either with the initials **A.V.V.** f., or **A. V. Velde**, and a date. (Weigel, Bibl. 95, p. 26.)

JOHANN HEINRICH ROOS. Born, Otterdorf (Lower Rhine),
1631 ; died, Frankfurt, 1685.

(Bartsch, vol. i. p. 131.)

Belonging to the German School, was another able etcher of animals, and remarkable for the good treatment of his light and shade. Roos is considered to have rendered the wool of sheep and the hair of goats more truthfully than any other master. The pretty backgrounds and landscape accessories to his groups of animals, have combined to render the etchings of Roos much sought for in fine condition by collectors. Between forty and fifty pieces of this master are to be met with. Many of them were issued in sets having the author's name, etc., on a title-page ; others and single etchings have occasionally 'H. Roos f.' on them.

In addition to the masters already mentioned, reference may be made to the names of **MARC DE BYE**, **PETER DE LAER**, **DIRK** or **THIERRY STOOP**, as their owners were able etchers of animals ;

but our limits forbid dwelling on them, and oblige us to pass to the landscape-etchers *par excellence*, of whom we speak first of—

CLAUDE GELLÉE (or CLAUDE LE LORRAIN or DE LORRAINE).

Born, Chamagne, 1600; died, Rome, 1678-1682.

(Robert-Duménil, Bibl. 62, vol. i.)*

Rather more than one hundred years ago, thus wrote Mr. Gilpin,—

‘The etchings of Claude de Lorraine are below his character. His execution is bad, and there is dirtiness in it which displeases; his trees are heavy, his lights seldom well massed, and his distances only sometimes observed,’ while ‘Perelle has great merit.’

Were Mr. Gilpin living and believed what he once said we should pity him from the bottom of our heart. Our creed is different. It is this, that in the whole range of etching not lovelier works can be found than some of the creations of the needle of Claude Gellée de Lorraine. We differ *in toto* to Mr. Wilson, when he says (Catalogue of an Amateur, p. 253) that Claude’s etchings ‘are by no means so abundant in talent as we should expect from so great a master.’ We assert that one of them, *Le Bouvier* (R.-D. 8), stands almost peerless and alone; it is unsurpassed, it is perfectly delicious, it is the quintessence of beauty. It stands in the same rank for excellence as Dürer’s Adam and Eve, L. v. Leyden’s David playing before Saul, Rembrandt’s Christ healing the Sick, and other master-pieces.

As we look on it we are led from the admiration of the creating technic—consummate and refined though it be, and essential in its character to the production of the whole—into worship of the general loveliness of the composition. Go, we say to the young iconophilist, on some warm sunny day when body and mind are inclined to languor and repose, and the feelings attuned to a quiet

* See likewise the revised article on Claude, by M. G. Dupleffis, in vol. xi. of ‘*Le Peintre-Graveur Français*.’ Paris, 1871. M. Dupleffis’ article was based on notes, &c., confided to him by M. E. Meaume, who contributed a memoir of the artist which precedes M. Dupleffis’ revision.

idyllic poetry, and look upon the chief 'Le Bouvier' in the British Museum. If you are not delighted as we have been, we can only pity you, as we do Mr. Gilpin. Pass from this master-piece of beauty to the Dance under the Trees (R.-D. 10); to the Dance by the Lake (R.-D. 6); to the Setting Sun (R.-D. 15); and to the Abduction of Europa (R.-D. 22). These pieces too you will find to be 'jewels of the first water.' Turn to those in which the Sun is Setting over the Sea, and you feel at once,—

' O'er the hushed deep the yellow beam he throws,
Gilds the green wave that trembles as it glows;
On old Ægina's peak and Hydra's isle,
The God of Gladness sheds his parting smile.'

Should it not be the good fortune of the student to early know Claude, associated with the advantages which a first-rate cabinet alone can offer, let him beware of being misled, and deeming our praises unwarranted. He may be assured Claude is as we say he is—a prince among princes. But the collector may very likely remain unprovided with the truth, should he form a judgment from every-day impressions only of the Master. To learn what Claude did, first-class proofs of his works must be studied; these of some half-dozen of his etchings are—perfection. Others of his pieces are very beautiful indeed—a few are not anything beyond the common. The later modern impressions from retouched plates, and the worn-out older proofs, give but a faint idea of the loveliness of some of Claude's creations.

Unfortunately good early impressions of his works are scarce, and command high prices. Wealthy collectors of Claude's works—since all are comparatively small in size—are often not satisfied with one specimen only of the same 'state,' but will revel in two, or even more, to show the influence which sequence of issue and condition have on the beauties of the master.

Claude is one whose works the student should be advised to examine under the guidance of an experienced and tasteful connoisseur. M. Charles Blanc remarks of Claude that he was *par excellence* the master who—

‘knew how to unite *style* to etching. . . . His powers extended to landscape only it is true, but by a wondrous transposition Claude brought down the ideal to realities; the landscapes he has etched being striking without *bizarrierie*, attractive without disorder. The heavens are pure, the earth happy and smiling, and should the sea be perceptible, it is calm, radiant, scarcely trembling to the evening breeze. In the prints of Claude, even when the acid eats away the acanthus of a broken column, or the remains of a ruined bridge, the ideal still predominates over the picturesque, and dignity continues to be found where it was unexpected.’ (*Grammaire des Arts du Dessin*.)

Mr. Hamerton, allowing that Claude had wonderful tenderness in handling, and great power in obtaining delicate tones with very beautiful gradations, is of opinion that—

‘his superiority as an etcher is chiefly a technical superiority; he could lay a shade more delicately and with more perfect gradation than any other etcher of landscape; he could reach rare effects of transparency, and there is an ineffable tenderness in his handling.’—‘Add to these qualities a certain freedom and spirit in his lines, which served him well in near masses of foliage, and a singularly perfect tonality in one or two remarkable plates, and you have the grounds of his immortality as an etcher. He was great in this sense, but not great in range of intellectual perception, and his genius at the best is somewhat feminine. He has left a few unimportant and weak etchings, but he has also left half-a-dozen masterpieces which the severest criticism must respect. One merit of his is not common in his modern successors—the extreme modesty of his style; no etcher was ever less anxious to produce an impression of cleverness, and his only object seems to have been the simple rendering of his ideas. He sincerely loved beauty and grace, and tried innocently for these, till his touch became gentler than that of a child’s fingers, yet so accomplished that the stubborn copper was caressed, as it were, into a willing obedience.’

It should be borne in mind that though a Frenchman by birth, Claude’s entire art history is linked with an Italian life and education, since he went to Rome when not more than fourteen years of age.

Forty-four pieces are known to have been etched by the Master. There is also a doubtful piece, the *Payage au dessinateur*, ascribed to him by some. Of these pieces twenty-four are broader than they are long: twelve belong to a series known as the ‘*Feux*

d'Artifice,' and four are simply *griffonemens*. In the cabinet of the British Museum there are six copies from the *Miseries of War*, by Callot, which, on the authority of the late Keeper, Mr. Carpenter, have been attributed to Claude. But according to Duplessis they are certainly not by him, and should be unhesitatingly rejected from all catalogues of Claude's works. When the author was examining these copies one day Mr. Fagan of the Print Department justly observed to him, that although the treatment of the foliage reminded one of some of Claude's essays, yet the drawing of the figures was surely too good for him.

Of most of Claude's chief pieces from two to five states exist, some of which are very rare. He is one of the few masters—along with Van Dyck and Ostade—of whom the novice should be allowed to early commence taking *states* into account, as much intrinsic beauty, instead of mere curiosity, here depends on earliness of impression. Several of the pieces have the artist's name in full on them; others have CL. I., or some such abbreviation; the remainder are without mark. To about half the number a date is attached, ranging from 1630 to 1662. In the first volume of Robert-Dumefnil (Bibl. 62) may be found plates giving full explanation of Claude's various signatures, and of the marginal or border-lines of his engravings.

Following the analysis of Meaume, we may observe that there are two kinds of *numbers* to be seen on Claude's etchings. The earlier numerals are to be found on the left margins. They are rather large in size, and of the character of the seventeenth century. Though often supposed to have been engraved on the plates during the lifetime of the Master, there are reasons for thinking that they may have been added after his death, in order to the arrangement of the plates in a series. However this may have been, the numbers are not consecutive, are not present on all the plates, and the character is large and similar to that which may be noticed on certain prints of Dominique Barrière. Hence it is not unlikely that the series in question may have included pieces by Barrière or by others, as well as certain etchings by Claude. At an after-period, the prints already bearing numbers on the left margins and others without them, received them engraved in very small numerals, on the lower margin, close to the etched border-line;

the number in the left margin, when it existed, being allowed to remain. This later numeration was executed, it is supposed, in England, during the eighteenth century, after the plates had left the hands of Janinè, the print-dealer of the Place Maubert.

In the inscription on the lower margin the number is followed almost always by a page-mark, showing that the impressions in such state were intended to accompany a text, which, however, never appeared. This distinction between the larger and smaller numbers should be borne in mind, in order that not any mistake should arise in interpreting the phrase 'before the number' met with in catalogues, and which is meant to imply an early impression. If such holds good as regards the large numeral of the lateral and left margin, it is quite the reverse as respects the small numeral of the lower edge. Though the presence of the latter be always an indication of a comparatively modern impression, its absence is in no wise proof of an early one, since more than a century elapsed sometimes between the biting-in of the plate and the addition to it of the small numeral on the lower margin. The pieces R.-D., 4, 8, 10, 16, 17, 18, 19, 20, 23, 24, have not any numbers on the lower edges.

Impressions which have been worked off on paper, having a *fleur-de-lis* as water-mark, are not to be recommended. Some recent, and in part, very fair impressions, appeared during the present century under the following title: 'A collection of original etchings, consisting of 7 original plates by Rembrandt, 6 after Rembrandt by Vivares, 25 original plates by Claude (Lorrain), 1660, etc.,—200 plates. Price, ten guineas. London, printed by J. Kay, Welbeck Street, Cavendish Square.' 1826, fol.

In the British Museum collection is one of the three rare early impressions of the Bouvier (R.-D. 8), before any number and inscription. It is extremely beautiful. Another example is at Paris. There is also an early proof having the larger number—third state—likewise very fine. A later impression may be seen, too, in which the *Etude d'une Scène de Brigands* (R.-D., D. 41) has been worked off on the same sheet with the Bouvier, immediately above the latter piece. The sketches of animals in R.-D., D. 41, are not present, the paper not extending beyond the Brigand Scene.

A counter proof, before number and inscription—first state—of the Bouvier, is likewise in the same cabinet.

The Dance under the Trees (R.-D. 10), may be seen (as above) to perfection in four impressions. This piece is with us a great favourite.

The Soleil Couchant (R.-D. 15) is said by Dupleffis to have been intended by the artist as an effect of a *Rising* Sun. It is considered by many to be Claude's *chef d'œuvre* rather than the Bouvier. A beautiful impression before number and address is in the B. M. cabinet. It is so soft and hazy in the distance, and yet so intensely luminous, that when looking on it you feel at once the enchantment of Claude in—

‘Clothing the palpable and the familiar
With golden exhalations like the dawn.’

The two upright pieces—Three Goats (R.-D., D. 26), Four Goats (R.-D., D., 27), originally formed one engraving, an impression of which is in the British Museum. The plate was afterwards divided perpendicularly through one of the butting and one of the recumbent animals.

There are twelve pieces known as the *Feux d'Artifice*, which, as we now find them, are engravings detached from a book specially prepared for the Spanish Ambassador at Rome, in 1637. The title of the work is *Descripcion—de las fiestas que el Sr. Marques de Castelfordrigo Embajador de España—celebro en esta Corte a la nueva del election de Ferdinando III, de Austria, Rey de Romanos. Hecha por Miguel Bermudez de Castro—en Roma—por Francisco Caballo MDCXXXVII.—con licencia de los Superiores.* (See M. F. del Tal. in *Gaz. des Beaux-Arts*, vol. xi., p. 225. 1861.)

With the exception of the pieces of the *Feux d'Artifice*, we would advise the collector to secure every Claude he can meet with of good state and satisfactory condition. The words of Robert-Dumefnil should be remembered, viz. :—

‘All the prints engraved by this master belong to the chief ornaments of the best chosen collections. They are sought after with avidity, and good impressions are rare. These latter alone testify to the power of

Claude, and are like diamonds, possession of which is disputed by amateurs at prices often exceedingly high.'

At Baron Marochetti's sale, in 1868, the *Campo Vaccino* sold for 10*l.* 10*s.*; at Sotheby's in 1874, the first state realised 23*l.* At the disposal of the cabinet of the Rev. E. Goddard, in 1867, the *Setting Sun* brought 17*l.*, and the *Herd advancing in Stormy Weather*, 12*l.* In 1871, at Messrs. Sotheby's, a fair *Le Bouvier* realised above 20*l.*; 30*l.* are often asked for a more choice impression. Very select examples of Claude's finer pieces at a sale of the cabinet of a well-known collector will command much higher prices than those just mentioned; 60*l.* have been given for a single print.

In parting from this admirable master, it may be stated that a French engraver once resident in Rome—Dominique Barrière—engraved with the point five or six plates after the compositions of Claude Gellée, which are sometimes regarded by the inexperienced as the etchings of Claude himself, or as copies by D. Barrière of his etchings.

JAN BOTH; Born, Utrecht, 1610; died, Utrecht, 1650;

(Bartsch, vol. v. p. 201;)

Was a Dutchman by birth, but worked in Italy, producing a few landscapes in so masterly and picturesque a style as to make us regret he did not leave more examples of the power of his needle.

Throughout the etchings of J. Both, a truly graceful and Italian feeling predominates; in some of them the gradations of light and shade, the distances, and the soft, sunny luminosity of the atmosphere are particularly agreeable. The amateur can look upon the works of this master always with pleasure.

Jan Both worked with and was much attached to his brother Andries, who etched a few pieces of grotesque character. Concerning both masters Weigel, *Bibl.* 95, p. 276, should be referred to.

HERMANN VAN SWANEVELT. Born, Woerden, 1620; died,
Rome, 1690.

(Bartsch, vol. ii. p. 249.)

This master, while at Rome, became a pupil of Claude Gellée, according to some authorities. He is one whose works often glow with Italian sunshine in a dreamy sort of atmosphere, and express much grace and tenderness both of subject and technic.

Bartsch describes 116 pieces representing landscapes with figures 'in which the sites, the largeness of the forms, the arrangement of the light and shade, and the treatment of the foliage, are equally admirable.' Many of these pieces are of extreme finish, and to Swanevelt we are indebted for several of the most beautiful etchings which are to be found in the portfolios of the collector. Notwithstanding our liking for Swanevelt, we must confess, however, to feeling somewhat of sameness of effect and execution when going through his works. His softness becomes sometimes cloying, and there is an occasional woolliness of texture which displeases. Nevertheless some of Swanevelt's pieces, *e.g.*, those of the Satyrs, are truly gems.

This master was thought more of formerly than now, which does not say much for the taste of modern collectors (Weigel, *Bibl.* 95, p. 82).

ANTONI WATERLOO. Born, Utrecht, 1618; died,
Utrecht, — ?

(Bartsch, vol. ii. p. 3.)

One of the best known and most esteemed of landscape-etchers. Unlike the artists just referred to, Waterloo never left Holland, and the majority of his pieces are artistic and poetic translations of the environs of his native town. In a few of his works, however, he is entirely imaginative, the scenery represented being rocky and roughly foliaged, and the figures introduced having reference to scriptural topics or mythologic legends. Waterloo's favourite subjects were woody scenes, pools, and streams, bound in by banks of foliage. He has but few distances, and his plane is rarely flattened. In execution he is a master of tree and foliage, but

wanting in breadth of light and shade. From his lights being so much scattered, and his parts, *i.e.* foliage, being small, his pieces frequently look spotted, wiry, or frittered away.

As an engraver, Waterloo carried out a particular method of work, for the details of which the second volume of Bartsch should be consulted. More than 150 pages of this are taken up with the consideration of the prints of the artist, to whom 136 pieces, and one doubtful one, are ascribed. Weigel and Smith have carefully searched for and registered different states and varieties. Waterloo is so good and important a master that the collector should study the article on him in Bryan's Dictionary, in addition to that in Bartsch, and the digest in Weigel, Bibl. 95, p. 70.

There are some collectors who have a special liking for Waterloo, and procure everything of his they can find; but with all his excellencies and charms it must be the fate of many persons to experience a monotony, both of subject and technic, by the time they have examined a third of his works. We would advise that of his smaller pieces a few only be procured, and that the compositions from the Old Testament (B. 131-136), the landscapes with mythological subjects (B. 125-130), and the set of six landscapes with figures (B. 119-124), be sought for. The smaller Waterloos are common and reasonable in cost, but some of the larger scriptural pieces are relatively unfrequent and higher priced. Agar consoled by the Angel (B. 132), Elijah fed by Ravens (B. 136), Pan and Syrinx (B. 128), and the Mill (B. 119), are choice examples of the master.

Numerous impressions from the retouched plates are in the market; they are thick, heavy, and black in effect, yet liable to deceive the inexperienced. On the other hand, proofs from worn-out plates, with all the more delicate etching work gone, and the harsh marks of the graver predominating, have to be guarded against. This drawback is not an uncommon one in later impressions of the works of other Dutch etchers than Waterloo, who about the same time began to accentuate parts of their etching with the burin. True it is, as Dupleffis observes,—

‘nothing is easier than to revivify a too-slightly indicated or tender line by means of the burin. But after a plate thus treated has been printed

from for some time, the etched work and more highly executed parts disappear from the worn metal, while the lines of the burin retain their importance, or rather show it in an exaggerated degree.' (Bibl. 22, p. 130.)

JACOB RUISDAEL (or J. RUYSDAEL, or J. RUISDAAL). Born, Haarlem, according to some 1625, others 1635* ; died, Haarlem, 1681.

(Bartsch, vol. i. p. 309.)

Of the ten etchings left us by this eminent painter, an example or two are well worthy a place in the cabinet. Ruifdael's work is very peculiar, and unlike the technic of any other Dutch etcher. Some critics praise it, others speak of it with disparagement. Ruifdael's etchings, and those of Gaspar Poussin (Duguet), are thought more highly of on the Continent than at present they are thought of here. Hamerton places the former artist as regards technic in the fifth or sixth rank, while Bartsch, Strutt, and Bryan locate him much higher. Dupleffis in particular praises the works of Ruifdael, affirming that—

'he has produced etchings assuredly worthy of as much esteem and favour as are his paintings. His etchings are treated in a free manner, and are sketched with remarkable knowledge and decision. No one before Ruifdael had indicated with more truthful a line the forms of trees, nor marked out with more neatness foliage, and these things he did without ever falling into confusion or muddle. His light is wisely distributed, freely brightening up the different planes struck by the sun ; and a like care, intelligence, and truthfulness, are shown in the treatment of the shadows.' (Bibl. 22, p. 126.)

The Little Bridge (B. 1), the Field edged with Trees (B. 5), or the Travellers (B. 4), may be selected. (Weigel, Bibl. 95, p. 39.)

* See the *Globe* newspaper for April 12, 1876.

ALDERT VAN EVERDINGEN. Born, Alkmaer, 1621 ;
died, Alkmaer, 1675.

(Bartsch, vol. ii. p. 157. Drugulin, Bibl. 86.)

The works of this engraver are favourites with many. His technic, though totally different to that of Ruifdael, is equally characteristic, as are also many of his pieces of sub-Alpine scenery. There cannot be any mistaking Everdingen's prints for those of any other master when once his styles of execution and subject have become known. A full description of his works—more than 160 in number, including the illustrations to 'Reynier le Renard' (B. p. 220)—may be found in the second volume of Bartsch.

Good impressions of Everdingen's landscapes are by no means common. The plates were soon reworked on by other persons, who often added skies with the burin, executed in parallel lines.

F. E. WEIROTTER (1730-1773) is too recent to detain us, but we may say, with Mr. Hamerton, that he 'attained remarkable truth of tonality which is not common, and he attained it by quite simple means.'

'Weirotter rises in one's estimation as time goes on, which is the best proof of substantial qualities in an artist.'

REINIER ZEEMAN (or REMY NOOMS). Born, Amsterdam,
1612, where he was living in 1656 ; died, — ?

(Bartsch, vol. v. p. 123.)

One of the best Dutch etchers of marine subjects. He was an able painter also, and much esteemed in his own country. He is stated to have been a sailor in his youth, and afterwards to have visited Prussia, France and England.

'The practice of some etchers of the Dutch school may be useful as an example of simplicity of treatment, and Zeeman especially is an excellent instance of this. I am far from wishing to set him up as a great etcher ; he never was great, but he worked on clear and simple principles from which he never departed.' (Hamerton, p. 120.)

Weigel records 177 pieces by this master, but some are doubtful. (Bibl. 95, p. 247.)

LUDOLPH BAKHUIZEN (or L. BACKHUYSEN). Born,
Emden, 1631; died, Amsterdam, 1709.

This much-esteemed painter when seventy years old took in hand the etching-needle and produced sixteen or seventeen pieces of marine incident, some of which are of very free and pictorial character.

The article on Bakhuizen by Nagler, vol. iv. n. 955, should be referred to, as well as that in Weigel's Supplement, Bibl. 95, p. 197.

Many other etchers of variable excellence may be found mentioned in the first five volumes of Bartsch (Bibl. 2), and in the supplement to them by Weigel, Bibl. 95. To these masters attention may be paid by the student at a future period.

CHAPTER XIV.

ON THE 'MANIÈRE CRIBLÉE,' OR ENGRAVING IN THE LARGE
'DOTTED MANNER.'

(E.—DOTTED PRINTS.)

THE history of the Northern Schools of Engraving would be incomplete were we to pass by in silence a peculiar mode of work, and certain strange-looking prints, the produce of it, which illustrated for a short period the art of engraving in Germany. The prints themselves are as uncommon as they are curious, and though not very easy to obtain will be sure to attract the notice of the collector by the facsimiles he may meet with, and the remarks of modern writers on ancient prints. The engravings to which allusion is now made are so distinct in technic and general character that they could not fairly be ranked under any division of the subject already discussed; we have hence alluded to them separately. They have been termed prints in 'the dotted or abraded manner,'* in 'the style of the Mazarin Crucifixion,'† in *la manière criblée*,‡ *en travail interrassle*,§ *en manière de Bernard Milnet*,|| *von geschrotener Arbeit*,¶ and *Schrotblätter*. The process has been designated *opus interrassle*.

* From the dotted or honeycombed appearance, the more typical pieces exhibit.

† From a fine specimen of the work found pasted within the cover of a copy of the Mazarin Bible.

‡ From the numerous little dots or spots resembling the holes or riddling of a sieve.

§ From the mode of engraving being supposed to resemble that technic described by the earliest known writer on the arts of the middle ages—the Monk Theophilus—in his *Diversarum Artium Schedula*. In it he writes *De opere interrassli* (from *interradere*) and *de opera puntili*. (See MM. de l'Escalopier, Renouvier, Hymans.)

|| From an assumed worker in the particular process.

¶ From the cutting of the plates or blocks simulating a gnawed or indented manner

These curious prints have received in recent years only particular attention, for though alluded to by De Murr, Zani, and Dibdin, it is to Duchefne, Dupleffis, the Delabordes, Passavant, Weigel, Renouvier, and Hymans, that we are indebted for much of our knowledge concerning them. As it is necessary for the proper understanding of what is to follow that the reader should have before him several illustrations of the style under discussion, we shall give references to a few works in which either facsimiles or reduced copies are given of prints in the large 'dotted manner.' Such works are, *e. g.*, the Illustrated London News, April 20, 1844; Dibdin's Tour in France and Germany, 1st ed. 2nd and 3rd volumes, Documents, etc., de la Bibliothèque de Belgique, 1864, par M. H. Hymans (Bibl. 19, 2 liv.); Ottley's Inquiry concerning the Invention of Printing, edited by Berjeau (Bibl. 52); Weigel's Drucker-Kunst (Bibl. 70); Delaborde in Gazette des Beaux-Arts, before mentioned (vol. i. p. 30); Sale Catalogue of the Weigel Collection; Lacroix's Arts au Moyen-Age (Bibl. 41).

On first view these prints simply surprise and puzzle the iconophilist. Careful inspection shows that they illustrate a mode of engraving in which the subject is worked out with a varied combination of dots, lines, and scratches, detaching themselves white from a black ground, assisted by lines and scratches detaching themselves black from a white ground.

The longer we look the more inclined are we to believe that the ground of the original plate has remained for the greater part in *relief* as it were, and has been inked, and that the white forms or the dots and lines have been cut in *intaglio*, kept free of ink, and so appear white off black in the impression. But in other parts it would seem that the ground has been kept clean or uninked, and the cut or intagliated lines and scratches have been inked and appear black off white as in ordinary copper-plate impressions. Where the inked or black *ground* appears to give the forms, the plate or block may be said to have been engraved in relief or *en taille d'épargne*; but where the inked intagliated *lines* or *scratches* indicate them, it must have been engraved *en*

—zu *schroten*. 'Von geschrotenen Arbeit' was a term first used by Paul Beham in his Catalogue of 1618, in respect to some prints of the date 1440, but of the exact characters of which nothing definite is known by modern writers. (See Bartsch, vol. xiii. p. 6.)

creux. This strange mixture of work and effects gives rise, as M. Hymans observes, 'to a combination more singular than agreeable.' The draperies are frequently ornamented—

'with little points or dots of various sizes which imitate embroidery with pearls and the filks of church hangings; or with stars, oblong granules, etc., punched out over very fine hatchings or from the background, the lights being graduated towards the shadows by the removal of the metal. The result is a particular play of ornamentation, and of light and shade which is not devoid of a certain charm, though this method of work cannot pretend to occupy a distinguished place as an object of art.' (Pass. vol. i. p. 84.)

According to Duplessis (Bibl. 21), these 'dotted prints,' or prints in the *manière criblée*, may be separated into three classes; first, into one in which the technic consists of dots only; secondly, into a class in which it consists of dots and lines; and thirdly, where it is made up of various kinds of work, dots, lines, scratches, hatching, etc. These prints were often coloured, but generally in rather a partial and negligent way.

The question soon arises in the mind of the observer, viz. Are these engravings impressions from metal plates or from blocks of wood? The thickness of the contour lines of the extremities and features, the coarseness of the hair, the numerous white points detached from a dark ground, incline at first to the belief that they are from wood-blocks or engravings *en taille d'épargne*. But on examining other portions, such as the enfloration of the parquettéd ground plane, the diapered or chequered background, etc., we perceive a delicacy of work and line which at the period these engravings were produced, the burin alone could execute. But, as if still further to puzzle us, occasionally—

'the figure, or even the whole subject represented by the artist, including the materials and accessories of the background—as in the Saint Christopher of the Munich Collection—appears as if sharply standing out from the paper, and often having a framework separately executed, the whole recalling from its general appearance the pictures of the early masters in which the gold grounds serve to relieve the subjects.' (Hymans, Bibl. 19, 2 liv.)

The majority of the Continental writers regard these prints as produced from plates of metal, but we believe that in this country

the opinion still held by many is that of Dibdin and Chatto, viz. that they are wood-engravings. The latter, referring to the Saint Bernardin, remarks that it—

‘is executed in a curious manner, the engraver wishing to express more than mere outline has reduced the *black* by cutting out a number of small circular spots which give the cut the appearance of having been printed from a block that had been honeycombed by worms.’

Believing that the dotted prints generally met with are proofs from metal plates as shown by the vigour of the impressions, the meagreness of the hatchings and intagliated lines, and by other circumstances previously and afterwards to be alluded to, we are yet sure that in some instances the punctated technic was tried on wood. Passavant refers (vol. i. p. 95) to a print of the Last Judgment in the Derfchau collection, from a wood-block, which is treated in the same way as are the examples assumed to have been worked off from metal plates. On reference to this print (which we possess) we find that the drapery of God the Father, and part of that of Christ, are treated *en manière criblée*, and that the impression is from wood. But was this the usual practice? We think not, but agree with Passavant, Renouvier, Hymans, Delaborde, and others, that nearly all the dotted prints known are from metal, and from plates formed of a metal or alloy softer than ordinary copper. Duplessis (‘Histoire,’ &c.) has suggested that this metal may have been silver, but the correctness of which suggestion, from the size of the pieces and other circumstances, we doubt. If it be the fact, as Firmin Didot and Passavant assert, that many of the prints illustrating the ‘Books of Hours’ of Verard and Vostre, are proofs from metal plates, and as we know for certain that such is the case in a ‘*Libre d’Heures*’ of Jehan du pre before referred to (vol. i. p. 83), a mode of work was therein adopted, which in part approaches some of the technic involved in *la manière criblée*. This portion of the subject we dismiss for the moment, however, to allude to the period of time when the dotted prints were produced.

Were we to regard imperfect drawing, stiff forms, comparative coarseness of line in the features and extremities, as evidence of antiquity, then the dotted prints would deserve to rank with

the earliest productions of the engraver's art. But because a work is bad it is not necessarily old, and such is the case, we believe, with the prints under consideration, which were the efforts of inferior artists at a comparatively late period, and not those of representative men of a very early time. Such is not the opinion held by one or two good authorities however; they would assign a more primitive origin to the works in question, basing their views—on the one hand—on the craft-source, if it may be so termed, from which the prints were derived; and on the other hand, on certain dates with which it has been assumed, the latter were intimately connected. For the moment let us observe that it is doubtful if we have a dotted print of a date anterior to 1450. M. Weigel—it must be allowed a good authority—supposed Nos. 322 and 323 of his sale catalogue (1872), to have been executed between 1425 and 1450, and Passavant states that the oldest examples which have reached us 'resemble in style that of the engraving on wood of the Saint Christopher of Buxheim of 1423, and appear to belong to the same epoch.' On the other hand, M. Hymans remarks in allusion to the Saint Barbara of the Brussels Collection,—

'If we examine the style of the ornamentation, the floriation of the crown which the Saint has on, and particularly the character of the drapery, we become persuaded that we are much nearer the end than the beginning of the fifteenth century.'

If appeal be made to other circumstances instead of to style, work, and theory, it must be admitted that the earliest actually dated piece we have bears 1474 on it. This is the often-quoted Sanctus Bernardinus of the Paris Cabinet. Here the Saint is represented as if preaching, holding in his right hand the Blessed Sacrament, on which is the sacred cypher *ih̄s*, and in his left a tablet bearing the words, *Vide lege dulce nomen*. Above his head is a scroll having on it, *Ihesus semper sit in ore meo*. The words are abbreviated in both instances. Below are five lines of text with the date. A facsimile may be found in Ottley (Bibl. 52, p. 194). It is right to mention, however, that some persons have read the date 1414, and others 1454. But if 1474 be correct, which we think it is, then we have here a print, 'one of the most imperfect which is to be seen,' produced more than half a century after the

earliest dated engraving in relief. Though considering it very doubtful if we have any dotted print ranking with the Saint Christopher, or even with the Sancta Maria of the Master ¶ 1451*—assuming this date to be genuine—we hold that the *craft-source* from which these engravings originated and their peculiar technic, date much further back than the periods above implied, and the time of the actual execution of the pieces which have come down to us.

In the first place, be it remarked, that if after attentive study of some of the dotted prints reference be made to the description given by Theophilus (M. de l'Escalopier's translation) of the methods adopted by the goldsmiths and others of his day in producing the *opus interrafile* and the *opus punctile* by means of special instruments destined respectively to perforate and punctate the metal, we shall be struck with the analogy between the results which apparently must have been produced, and those exhibited to us in the *travail criblé*. In the second place, we know that plates worked upon at the time and in the manner described by Theophilus were not intended to be printed from, but to be used as ornamental plates on small articles of furniture or to be placed on the covers of illuminated books and missals after such plates had been gilt, or gilt upon the relief parts while the portions in intaglio received enamel. Now, on referring to the dotted prints, we occasionally find evidence that the plates from which some of them were printed were not originally intended to yield impressions, for had they been, the inscriptions would not have appeared in *reverse* on the proofs, nor would the personages be made to perform actions with the left hand which are almost universally represented as being undertaken with the right. Further, certain marks and traces may be found at the corners of some prints, which lead to the belief that the original plates had been fastened by nails, or suspended from something, by way of decoration.

* The plates engraved *en manière criblée* might equally serve for ornamenting a reliquary, since we observe the apostles usually placed two and two below an arch supported by columns, and their names in the impression, written in a reverse way, within the *aureola*, while a Latin inscription

* Vol. i. pp. 49, 288.

of two lines reversed exists beneath. The Dresden cabinet possesses two such impressions, Saint John the Evangelist and Saint James the Greater, along with Saint Thomas and Saint James the Lesser, in 8vo.' (Pass. i. p. 91.)

By examination of such impressions as exist, a very fair notion may be formed of what the effect of the original plates would have been as ornaments when the parts in relief had been gilt, and those *en creux*, filled with coloured enamel, or some dark substance. That other plates, engraved in the dotted style, were produced with a probability, if not actual intention, of their being printed from, must be conceded from the inscriptions and actions not being in reverse. Still it should be borne in mind that the inscriptions and actions are not always in agreement with each other; for, according to Weigel, there is a *schrotblatt* in the Munich Cabinet, in which Christ is blessing with the left hand, while the inscription reads in the right way.

The conclusion to which the above considerations and others our limits forbid us entering on, lead is, that the plates which produced the dotted prints were the works not of the true artist-engravers, but of the goldsmiths and ornamental metal-workers of the time. They may be said to have generally belonged to the same class of engraving in intent and purpose as the Italian *nielli*, though their technic and size differed from the latter; the former more nearly approached in all respects the *opus interrasile* and *opus punctile* of Theophilus.

Though the 'dotted prints' were first produced during the second half of the fifteenth century, they are yet intimately linked—if what has been stated be correct—to far earlier efforts of the goldsmith's art, and thus by their ancestral history precede by centuries of potential, if not actual, existence, the earliest dated prints either from metal or from wood. Who was the first ornamental worker on metal—the Italian *niellatore* or the German *goldschmied*, and who first produced impressions from plates not intended to be printed from, may be open questions to remain long unanswered.

Certain impressions to be met with in cabinets have been worked off in modern times from such ornamental plates as have been described. Before us is now lying, *e. g.*, an impression taken at the end of the last century from a votive tablet of Abbot Ludwig, executed by the goldsmith Wolfgang, in 1477,

and found in Augsburg shortly before the impression was printed off. Thus within the keeping of the goldsmith and ornamental metal chaser was slumbering a power seemingly ever ready to burst forth in vigour if only the initial movement could be bestowed.

‘The goldsmith alone,’ writes M. Delaborde, ‘whether monk or secular, had by him all the requisites for producing impressions; the plate of metal, iron instruments, blackened oil for cleansing and proving his work, the burnishers applicable to rubbing-off a proof, even the paper which had served for tracing the drawing. Add to this very favourable combination, that the craftsman in question was well placed for appreciating the advantage of having his work proved as it progressed, and we perceive the discovery of working off impressions to have been possible at any moment, and serviceable to him who might meet with it without having sought it.’ (‘La Plus Ancienne Gravure du Cabinet des Estampes de la Bibliothèque Royale, est-elle ancienne?’)

M. Hymans, referring to the views of M. Delaborde, observes that the latter—

‘is quite correct in his opinion, and the discovery of printing, as being ever ready to the goldsmiths of old, is now sufficiently demonstrated. In illustration, we may remark, that some years back, when the celebrated *corona luminaria* given to the Cathedral of Aix-la-Chapelle by Frederick Barbarossa, was taken down to receive some indispensable repairs, the idea was conceived of taking off impressions of the sixteen engravings ornamenting the faces of the *corona*. The result of the operation was the production of engravings as if from copperplates (of great value and high artistic excellence) executed in the twelfth century, and, according to all probability, by two different hands.* Already at this early period then, and perhaps before, there were *engravers* who were forced to remain goldsmiths since the art of taking off impressions was as yet unknown.’ (Hymans, Bibl. 19. See also Pass., vol. i. p. 352.)

It has been already shown that it is a prevalent opinion that the art of taking off impressions from wood-blocks engraved in relief preceded the faculty of acquiring them from metal plates. But reasons were also given for thinking (see vol. i. p. 73) that not a few *incunabula*, generally supposed to be woodcuts, are in reality impressions from metal plates engraved in relief. In conformity

* Full details connected with this interesting subject may be found in Dr. Bock’s work—‘Der Kronleuchter Kaisers Friedrich Barbarossa im Karolingischen Münster zu Aachen. Leipzig, 1864.’

with his views regarding the old goldsmiths, M. Léon Delaborde maintained (*L'Artiste*, 1839, p. 113) that the first impressions *must* have proceeded from engravers on metal, that the style of the engraving was in *relief*, and that engraving in relief on metal far more surely gave rise to the discovery of typographic impression than did the xylographic process usually asserted to have led to it. As to the particular technic of which proofs were first taken, M. Delaborde pronounced in favour of the *manière criblée*. He believed that among the goldsmiths working in the Pays-bas, or the Rhine Provinces, several must have printed off ‘*des estampes criblées*’ at the beginning of the fifteenth century, and that the woodcuts, usually described by iconographers as the more early of the *incunabula* of the art of engraving, were in reality but the results of a reform of, or the products of an art already modified. These, after all only more or less specious conjectures of the senior Delaborde, M. Henri Delaborde has sought to justify in a memoir in the *Gazette des Beaux-Arts* for 1869, to which we have before alluded (vol. i. p. 30). He has endeavoured to prove that the Parisian collection possesses two prints *en criblée* which were certainly executed by the year 1406. Circumstances obliged us to discuss the validity of the opinions of M. Henri Delaborde, and the judgment arrived at was—not proven. It is unnecessary therefore to dilate here upon the matter, and shall simply refer the reader to what has been already stated, and which may properly supplement these observations.

That a clear and full knowledge of the exact mode of execution of the *manière criblée* is yet a *desideratum* we candidly admit in the face of what we have already stated. Nevertheless we believe we are so far right in maintaining,—first, that it was generally practised on metal plates; secondly, that the engraving was both in relief and intaglio, according to circumstances; thirdly, that the larger ‘dots’ were punched out of the metal, and the smaller ones indented, but not to complete perforation, or at any rate that all the punctiform technic was in intaglio, and did not receive ink; fourthly, that narrow lined forms or contours indicated in the impression by black detaching itself from a white ground, were often from relief-engraving on the metal; fifthly,

that narrow lined engraved work and hatchings, indicating texture and shadow rather than forms, in the impression, were from work in intaglio; sixthly, that the peculiar effects produced by the admixture of engraving *en creux* and *en taille d'épargne* were added to and varied by the removal of the ink in certain parts before printing.

All doubt as to the practice of engraving a metal plate both in relief and in intaglio has been set at rest since the publication by M. Hymans of an impression—now by our side—taken actually from an ancient copper-plate engraved in this twofold manner, at present in the possession of M. Aug. de Bruyne, a Mechlin archæologist. It represents the Trinity attended by the patron Saints of the Shoemakers and Cobblers. The plate originally belonged, it is supposed, to a confraternity of the Trade, impressions from which metal were wont to be distributed to the members of the Association.

‘In this plate the lines of the features, the rays encircling the heads of the saints, the folds of the drapery, in a word, everything which marks form, is in relief as in engraving on wood; but elsewhere *la taille douce* has been made to contribute largely and give to the impression the appearance of white lines on a black ground.’

M. de Bruyne has an impression from another plate likewise executed in the same manner, and—it is believed—by the same engraver. At the lower part of this piece may be read *ex bethania p[ro] pe Mechliniam tradit[ur] pressa*. The convent of Bethany here referred to, the first founded convent for women in the Seignory of Malines, had its origin in 1421. If, writes M. Hymans,—

‘we seek to discover the reasons which led the artist to employ so long and difficult a procedure, and further, one so restricted in its means of expression as the prints of M. de Bruyne testify, we can suppose them only to have been the necessities of a *tirage considérable*, and the desire to diminish the wear and tear of the plate. This system of engraving in relief on metal had besides the advantage of being able to yield impressions after a very simple manner. A stroke of a mallet would suffice to produce a proof, and the *tirage* not necessitating any preparation, could be resumed

and relinquished according to the demands of the time.' (Hymans, Bibl. 19.)

Connected with the present subject may be found some remarks in a previous chapter, to which reference should be made, as likewise to Passavant, vol. i. p. 100, and the first vol. of the *Bibliophile Illustré* for 1862, p. 168.

M. Dupleffis is of opinion that the engraver practising the *manière criblée* began his work by covering the plates with dots. Such may have been the case in some instances, but assuredly not in all, since the dots are often systematically graduated in size, etc., according to the spirit of a fold of drapery and the force of the light and shade. We are satisfied that in many instances the forms must have been indicated on the metal in a lined manner, previous to the execution of the dots.

It would be difficult to say how many of these dotted prints have been catalogued, perhaps 300 may be known. The Weigel collection contained 78, several of which are now in the British Museum. The Munich cabinet is, we believe, the richest in specimens, nearly all of which were obtained from suppressed convents. They were found pasted inside book-covers, or inserted in MSS. Of the greater number of dotted prints, only single or unique impressions are known; not many may be found repeated as imperfect or inexact transcripts of each other, and fewer still as exact repetitions, even in the Munich collection. The subjects usually treated are pious ones, or such as have some connexion with religion. Exceptions occur, however, satirical and profane topics being met with. It is the rule likewise that the dotted prints occur isolated, *i. e.* unconnected with xylographic and typographic text. They themselves frequently bear inscriptions of greater or less length, and have been occasionally inserted in MS. volumes. This latter circumstance is exceptional.

A few—very few—instances are known of books illustrated with dotted prints. According to Passavant there is an unique copy of the 'Seven Joys of Mary,' in the Munich Library, which contains eight such pieces, in union with a German text printed from movable type. There is also a 'Passion of Jesus' in German text, with twenty dotted prints, this work being apparently a

supplement to the previous one.* As the form of the letters in these examples has much resemblance to the type used by Albert Pfister of Bamberg, both the text and the illustrations have been assumed to have sprung from the School of Franconia, between the years 1450 and 1460; all most gratuitous assumptions in the opinion of Renouvier. Another 'Passion,' of eight leaves, with eight prints and text, was in the Weigel collection, and is now in our National Museum. Each leaf is printed on one side, and has a dotted print on the other; this work has been already alluded to, vol. i. p. 34. One or two more separate pieces are described by Weigel as having printed text associated with them, and Renouvier states there is a copy of the 'Matin de la Vierge,' printed at Barcelona in 1516, which is ornamented with five prints in the dotted manner, which are decidedly of Spanish origin. In the Weigel Cabinet was the last leaf from the table of contents of a Spanish edition of the letters of Saint Jerome, printed at Valencia in 1520, having on its *verso* an impression from a *geschrotenen Tafel*, while on the *recto* was printed *tabla de la presente obra*, Fo. viii. The plate, as well as the type, had been, according to Weigel, taken by German printers to Spain; the reason for so thinking may be found in this writer's Auction Catalogue. The latter iconophilist describes also a 'Passion' of six leaves of the third quarter of the fifteenth century, in which xylographic text accompanies dotted illustrations:—

'This union of dotted work and xylography is very remarkable, since it is at once apparent that the latter had not been used at the same time for both cut and text. The form of the letters is that of a very clear cursive text, such as may be seen in the "Biblia Pauperum" of Walthern and Hürning, and in the "Defens. virginitatis Mariæ."'

In the first volume of the *Bibliophile Illustré* (p. 168) is an account of a 'Horologium Devotionis,' printed at Cologne by J. Landen towards the end of the fifteenth century, illustrated with twenty-six 'gravures sur métal genre criblé.' A copy of one of the acts of devotion—the Ascension—accompanies the description.

That by far the greater number of these engravings which are

* See Dibdin's 'Bibliographical Tour,' vol. iii. p. 280, first edition.

known are of German origin, we think, is clear, though to what local school of Germany they belong is not determinable. They have been ascribed by some to the school of Upper Germany, while others have traced affinities between them and the works of the masters of the schools of Cologne and of the Lower Rhine. But MM. Duchesne and Duplessis are disposed to refer them to France as their birthplace, the latter remarking in his 'Histoire' (Bibl. 21, p. 55):—

'This style of engraving, by reason of its analogy with miniature work, appears to us quite French in character. In no other country do we find prints engraved by means of this process, and the wood-engravings which ornament the *Livres d'Heures* alone can be said to approach them, and in these it is only the ground which is *criblé*.'

The affinity above alluded to between the dotted process and miniature work is maintained by M. Renouvier also, who is of opinion that the *criblé* and *gaufre* grounds of the interlaced engravings represent the gilt grounds of the illuminators and painters.

The French engravers soon discovered apparently that the *manière criblée* could not be so advantageously employed in shading figures as in giving a certain richness and effect to the ground behind them and to surrounding accessories.

Not anything is known as to the actual authors of the dotted plates. On a very few only of the impressions are marks to be found, and to whom or to what they refer we know not. Duchesne thought that the names **Bernhardinus Milnet** were to be read on a piece—the Virgin and Child—in the Paris Cabinet. A reproduction of this print, originally obtained by Mr. Hill at Frankfurt in 1818, is given in Ottley's History of Printing, edited by Berjeau (Bibl. 52). On another piece—a Last Judgment—in the same collection a small shield with a Gothic **h** on it is present. This print has been assumed to have been the work of the Master of the Paris 'Sanctus Bernhardinus,' and both pieces considered to prove the French origin of the *manière criblée*. But the former print was found near Mainz, and the words which M. Duchesne reads 'Bernhardinus Milnet' on the other piece are only an enigma to others.

‘According to the inscription which Léon de Laborde has reproduced in *facsimile* the name is thus written, *bernhardinus milnūt*. It would be difficult to give any satisfactory interpretation of the latter word, but it is evident from the way in which the first word is written, viz. with an *h*, and the termination *nūt* of the second, that the print itself is far more likely to be of German than of French origin.’ (Pass. vol. i. p. 89. Ottley, Bibl. 52. p. 197.)

T. O. Weigel, commenting on this print (Bibl. 70, vol. ii. p. 259), observes:—

‘The facsimiles given by L. Delaborde and Ottley do not agree in every respect; nevertheless, the first word which has not a point to the *i*, is probably correctly read as *bernhardinus*, while the second word can scarcely be defined with surety judging from the facsimiles. The forms assumed to imply an *m* represent equally well *ccc*, and the mark which has been taken for an *n* may just as likely mean *v*, so that if the stroke before the *l* and the form at the end of the original word are not opposed to it, the whole might be read as *ccccvū*. Neither point nor stroke above any letter exists in the original.’

Renouvier suggests that the inscription in question is perhaps nothing more than the end of a legend having reference to the singular favour which Saint Bernard, *mellifluus Doctor*, had received from Our Lady (a favour referred to in other Gothic prints where we observe the Saint), *Virginis ubere instar filius passus*, according to the expression of Paquot. The word *milnūt* has also been read as implying *minuavit*, or *illuminavit*.

The almost sudden disappearance of the dotted prints at the end of the fifteenth century, or beginning of the sixteenth, is as remarkable and obscure in its significance as is their commencement.

The British Museum has now a fine collection of all the three varieties recognised by Dupleffis, and one sufficient to prove that the dotted process was not confined to the *atelier* of a single master, and was practised over a period probably of seventy years. Under the fostering care of the present obliging Keeper, Mr. Reid, the cabinet has lately been enriched by some good additions from the Weigel treasury, among which we would particularly refer to the Fight between Husband and Wife (described by Pass. vol. i.

p. 95) as an uncommon choice of subject (not being religious), and important, as showing that the black outline of the female figure, detached from a white ground, must have been printed from engraving in relief, as the paper is deeply indented from the face backwards. The black ground of the inscription must have been likewise in relief, and the white letters in intaglio. (W. Coll. 398.)

The Saint Sebastian (W. Coll. 385) shows the white forms to have been from relief. The Saint Barbara (W. Coll. 362) is evidently the same as the Brussels piece given by Hymans (*op. cit.*), with the addition of a border in our own example. This Saint Barbara, and also the Saint Dorothea (W. Coll. 363), in the British Museum, are interesting, as showing that occasionally a certain amount of artistic feeling and elegance could be thrown into the work. The same may be said of the Saint Catherine of Alexandria, which has also an elaborate, coloured, and highly decorative border, resembling miniature, or rather enamel work.

In the British Museum collection is the renowned Crucifixion (somewhat damaged at its border), with inscriptions and partially coloured, to which are appended the following remarks:—

‘An impression of this print was sold at Mr. Ottley’s sale in May 1837. It was purchased by White for 10*l.* The following notice is attached: “This very singular print is executed in a remarkable dotted manner, having the appearance of being executed on a soft metal, although evidently on wood.” It was discovered pasted on the inside cover of the celebrated vellum copy of the Mazarin Bible, formerly Mr. Nichol’s of Pall Mall, and was purchased at the sale of his collection by Mr. Britton for Sir John Soane, who afterwards relinquished it to Mr. Ottley.’

A detailed account of this engraving, and of another which accompanied it may be found in *Bibl.* 52, p. 195.

Following this dotted piece in the British Museum cabinet is a ‘heliograph’ copy of a similar Crucifixion in the collection of M. le Baron Edmond de Rothschild, the cost of the original to the latter having been 100*l.* The Rothschild Crucifixion is, we think, a copy from the Mazarin one, and as a copy it is pretty exact so far as the general design is concerned, but in some details it varies, as was first pointed out to us by Mr. Reid. When the technic

is closely regarded, the Rothschild piece may be seen to be in the whole management of the work coarser and less careful than is the British Museum example. Evidently two different details of manipulation have been followed. The Mazarin Crucifixion, which is 16 inches high by $10\frac{1}{4}$ inches wide, is purely black-outlined and dotted, having in some of the drapery-forms both black and white lines, but the scratching, fraying, and hatching-work, and that which looks as if done with a kind of *roulette*, are very limited and confined to some parts (women's drapery and back of horse) towards the bottom of the print, on the left hand. In the Rothschild piece there is, on the contrary, abundance of these details of manipulation; they are almost everywhere mixed up with the imperfectly executed dotted work. In the copy of the Mazarin Bible, in which the large Crucifixion was found, there was also another dotted print—Christ praying in the Garden. It is worthy of remark, that of the latter piece which was only half of the dimensions of the Crucifixion, two impressions were inserted, a circumstance dwelt on by Ottley, as showing that these engravings were printed and sold at Mainz contemporaneously with the publication of this Bible. (Bibl. 52, p. 194.) With these Crucifixions we may include a Mass of Saint Gregory and a Death of the Virgin, as being the largest pieces in the *manière criblée* we have seen. Photographs of these latter pieces along with their framework or borders are given in the present volume by permission of Henry Huth, Esq., in whose possession these prints now are. They measure with the decorative borders fully $13\frac{3}{4}$ inches in height, by 10 inches in breadth—the borders being an inch and a quarter wide. One print is an Indulgence representing the ‘Mass of St. Gregory,’ with the following inscription (as we read it) in six lines below, the letters being detached white off a black ground.

Notum sit ombus [omnibus] pro ut inbenitur in cer-
monys [ceremoniis] quod dñs [dominus] nr̄ [noster] ihs
[ihesus] cr̄s [christus] aparuit semel in specie ignis sub
effigie pietatis beato gregorio doctori magnifico celebranti
super altare iher[us]lm [iherusalem] in mente missae agias [?]
qui devocione motus concessit ombus [omnibus] verae peni-





tentibus et confessis quatuordecim [decem] milia annorū [annorum] de bena indulgēcia [indulgencia] et multi alii addlarūt [?] q'snt [quorum sunt] xx^{ti} milia et septem ani [anni] 36 dies dicentibus genibz flexis quinqs [quinqs] paternoster et Ave maria coram ymagine pietatis et oronibz [orationibus] seq'nbs [sequentibus?].

On the other piece is represented at the lower portion the 'Death of the Virgin,' above which is the 'Mater Incoronata.' The ornamental border is similar in both prints. At the angles are circular medallions containing emblematic figures of the four Evangelists, and between these centrally in the border are other medallions containing three-quarter seated figures of a Pope, St. Jerome, and two Bishops. These noteworthy pieces have hitherto remained undescribed. They were fixed inside the covers of a 'Biblia Sacra Latina, etc., Nurembergiæ Coberger, 1478,' purchased by Mr. F. S. Ellis at the sale of the Perkins Library in 1873. From the character of the technic these prints may be considered as of the middle period of the style now under consideration.

Another piece to which attention may be directed is a Christ on the Cross with the Virgin and Saint John (in conventional style), having a back-ground in a large coarse irregular 'dotted' manner; but a back-ground only in this technic, the ground-plane and the rest of the piece being in the manner of ordinary engraving. The work appears as a transitional effort from ordinary technic to the *manière criblée*. In the Christ adored by a Monk (from the Weigel collection, 444) may be seen the transition from ordinary engraving *en creux* on copper to *schrotblatt* work. In concluding this subject, we may refer to an Ecce Homo, having a full inscription around it; to a Christ after His Resurrection, much coloured; a Saint Francis receiving the Stigmata, and to a Saint Jerome, as deserving attention. These latter pieces are in the British Museum along with the others before mentioned.

NEGATIVE IMPRESSIONS.—In ordinary engraving, both on metal and wood, the artist follows, as we have seen, exactly

opposite methods, in order to obtain a like result, viz. the reproduction of a given design by printing in black on a white ground. To Passavant (vol. i. p. 101), and in particular to Hymans (Documents, &c. Bibl. 19), we stand indebted for drawing attention to certain ancient prints which exhibit the reverse of this principle—prints in which the design detaches itself white from a black ground. These engravings have been called by M. Hymans ‘negative impressions.’

Such impressions, according to this writer, are not to be regarded as the results of a special branch of engraving on metal, as are those in the *manière criblée*, but simply as anomalies due to the desire or fancy of the printer to leave the designing lines of the artist perfectly intact. To effect this, the surface only of the plate was inked with the roller, the intagliate lines being left untouched. Hence the latter would work off white from a black ground.

The reverse way of printing intagliate lines has been followed in the case of wood as well as of metal engraving, or perhaps it would be more correct to say as respects the former (since in it all intagliate parts work off white), that intagliate lines detaching themselves white from a black ground have been made to express the forms, as in the case of negative impressions from metal plates. M. Hymans gives (op. cit.) facsimiles of original specimens of these different procedures. One of them—the Saint Benedict—in the original serves as a frontispiece to a work entitled ‘Pomerium de tempore fratris Pelbarti ordinis Sancti Francisci,’ supposed to be of the fifteenth century. It is noticed also by Passavant, who maintains it to be an impression from a metal plate, and not from a wood-block executed *en taille douce*, as believed by Hymans. This piece may be seen in the original form in the third volume of Early German Masters in the British Museum. It has two dates in MS. on it, viz. 1588 and 1638.

Passavant makes mention of a variety of engraving or printing under the title ‘Figures in Black on White Ground,’ and which he states to be a style that ‘causes the figures in the form of *filhouettes* with white hatchings to detach themselves from an equally white ground.’

Concerning these various modifications of the art we cannot too strongly recommend the perusal of M. Hymans' Memoir (Bibl. 19) and the first volume of Passavant, from p. 84 to 101 and p. 234.

Should the collector be desirous of possessing an example of *la manière criblée*, there would be a better chance of fulfilling his desires on the Continent than in this country. These prints command a good price, the lowest charge we have known—indeed we paid it—being 10*l.* for an example 3 inches wide by 4 inches high, and in rather poor condition. A piece about 8 inches high by 6 inches wide—a good example and in fair condition—may command from 30*l.* to 50*l.*; we have seen that the Rothschild Crucifixion cost its present owner 100*l.* At the Weigel sale, in 1872, the highest price obtained for a *Schrotblatt* was a little above 84*l.* for the Marriage of Saint Catherine (No. 357), supposed to have been executed between 1460 and 1475. The Saint Jerome, facsimiled in Weigel's large work, brought nearly 50*l.* It is thought to have been engraved between 1450 and 1460.

CHAPTER XV.

THE SOUTHERN SCHOOLS OF ENGRAVING ON METAL.—

NIELLI.*

DIVISION II. ORDINARY METAL ENGRAVING.

F. *Southern Schools*, as illustrated by

α α—Nielli and the Niellatori ; Finiguerra, Peregrino, and others.

IN the course of the previous pages it has been more than once pointed out, that from very early periods down to the Middle Ages a form of engraving on metal quite capable of being printed from under certain circumstances, was practised by the gold and silverfiniths and ornamental metal-workers of those times. A cursory examination, for instance, of the intagliate figures on ancient *patera* and analogous articles in public museums will show that, were it not for the projecting border often surrounding such things, and from the metal being too weak or fragile to endure the force of a press, they might now be used for yielding impressions on parchment and paper. Down to the beginning of the fifteenth century the work we have referred to continued to be performed by the goldsmiths and others, who, however, failed to apply it in the manner indicated, and which *we* have since done by way of experiment. But a few pages back reference was made to the remarkable example of printing from the engraved metal plates of early date ornamenting the *corona luminaria* presented to the cathedral at Aix-la-Chapelle by F. Barbarossa and his consort Beatrix some time between the years 1166 and 1170.

* The term 'Nielli' is used here in its general signification. It has come to mean both the plates engraved for the reception of Nigellum, or in Niello, and impressions worked off from them on paper.

It was the case that, with everything ready to the purpose, it was not until the second half of the fifteenth century had been attained, that in Italy the ornamental engravers on metal completed their labours, by making their plates yield to paper impressions of the designs wrought on them. In Germany this had already been accomplished,* for we have impressions from metal plates having on them the dates 1446 and 1451 (?); the first print being, according to good authority, the work of a goldsmith, the second of style so refined, and of technic so comparatively free, as to incline to the belief that its author was a true artist, and far from being a novice in his calling. In Italy the year 1452 was reached before an engraved metal plate gave an impression to paper; and it must be remembered that even then such plate had not been engraved intentionally for that purpose; whereas the earlier German plates evidently were meant to be printed from. At least ten years had to pass from this time (1452) ere equivalent performances were carried out in Italy. During this decade, however, impressions from engraved metal plates were taken, which became the germs of the legitimate art of engraving in Italy.

In the latter country, as likewise in France and Germany, since simple engraved lines on a bright metallic surface are not very distinct, the ornamental workers in metal were wont to produce from a very early period a particular kind of work known in Italy as *Nigellum* and *Niello*. Its character was this:—Small plates of metal—usually of silver, though other metals were employed—had designs of arabesque character, or figures, and even elaborate compositions, engraved *en creux* on them by means of the burin. The hollows thus formed in the metal were afterwards filled in with a black matter composed of silver, copper, lead, crude sulphur, and borax. The application of heat having caused this fusible substance to melt and become firmly fixed in the hollows worked by the burin, the plate, on becoming cool, had its general surface or ground cleaned and polished. By this process the design engraved on the metal plate was exhibited as portrayed in dark lines on a bright silver surface. During the progress of such work it was of course necessary for the *niellatore* to know how he had got on with his engraving, and how it would appear when finished.

* We refer only to prints marked with a date.

To obtain this knowledge he took what may be termed a proof of his work in the following way :—Before he filled in his engraving with the sulphate of silver or black compound, or *nigellum*, he took a mould of his plate in moist clay ; from this mould a cast in melted sulphur was procured, into the hollows or intagliate lines of which a greyish matter was rubbed, so that the design might become apparent and appear as it would in the original metal plate. Some writers have asserted, however, that it was quite unnecessary for the *niellatori* to take proofs of their works, and that the sulphur casts which have reached us were not ‘proofs’ in the ordinary sense of the term, but were made by the artists to be kept as memorials of their designs afterwards passing into other hands, or else as objects for study by their pupils. These *nielli*, when worked in silver or gold, were employed as costly decorations to church plate, reliquaries, jewel-cases, knife-handles, etc. The plates, consequently, were always small, and sometimes truly diminutive.

According to Passavant the ‘Glossary of Ducange’ furnishes us with the earliest reference to this peculiar work of the silversmiths, for we are there told that LEODEBODE, in the seventh century, left to the cloister of Saint Aignan d’Orléans two small gilt Marfeillaife cups, ‘quæ habent in medio cruces niellatas.’ But others have given another meaning to the term *crux niellata* ; this they make synonymous with *croix nillée*—a term in heraldry signifying a particular *form* of crosses. (See Duchesne.)

It should not be forgotten that the Romans, as before remarked (vol. i. p. 2), executed a kind of work closely analogous to the *niello* of the later Italians.

A fragment of a *niello* in the Débruge-Dumesnil Collection at Paris, was considered to have been of French origin, and of the end of the twelfth century. Very fine examples of the date 1181 ornament an Antependium in the cloister of Neuburg, near Vienna ; while the renowned sacristies of Hildesheim can boast of other early examples—one having, it is surmised, been executed some time between the years 936 and 973.

In Italy specimens of *niello* work exist as early as of the twelfth and thirteenth centuries. It was in this latter country, about the middle of the fifteenth century, that *niello* work was at

its prime, and among the *niellatori* of repute then flourishing the most renowned of all was MASO (or more properly TOMMASO) FINIGUERRA. He was a Florentine, and, about 1450, being then twenty-four years of age, was commissioned by the Corporation of Merchants of Florence to execute a 'Pax,' 'in silver-gilt, enamelled and niellated,' for the church of San Giovanni, *i.e.* the Baptistry of Florence. This Finiguerra did by 1452, and was paid for it, the same year, sixty-six golden florins, one lire. The Pax in question is supposed to be the one which was preserved in the sacristy of San Giovanni until it was removed to the Cabinet of the Royal Gallery at Florence, where it now is. Engraved on it is a rich and beautiful composition representing the Coronation of our Blessed Lady, the whole being unsurpassed in excellence by any contemporaneous performance.* Though not any mention is made in the archives of the guild that the Pax was to have such design engraved on it, and thus allow of a direct and positive identification, the weight of authority is in favour of the belief that this Pax of the Incoronata is the one ordered of and executed by Maso Finiguerra. C. F. von Rumohr sought to show that this Pax was the work of Matteo Dei, and not of Finiguerra. Not any confirmatory evidence of such has been adduced, and we believe that M. Schuchardt of Weimar is the only art-critic who has adopted Rumohr's opinion.†

Tommaso Finiguerra was not only the chief of the Florentine *niellatori*, but was renowned for having been the first to take proofs from his plates on paper, as well as in the usual mould and sulphur-cast method, and as laying the basis, however unintentionally, for the practice of true copper-plate engraving in Italy. In what way Finiguerra was led to this important procedure is not exactly known. It has been stated that, while cleaning a sulphur cast, he had the black marking of the design on it left by accident upon the linen he was either using or wearing—thus suggesting to him that he might obtain a copy from the engraved plate itself on paper. There is another legend to the effect that, while reaching across the table for one of his tools, his

* An analysis, by M. Delaborde, of this Pax and its beauties may be found in the *Gaz. des Beaux-Arts*, 1873, vol. vii. pp. 13-15.

† On this point see Weffely, *Bibl.* 96. pp. 43, 44.

naked arm came into contact with some work, which left an outline of the design on his skin, and so prompted him to at once apply paper. Be this as it may, the fact is, as Baldinucci and Zani have recorded, that close upon 1450 Mafo Finiguerra derived impressions from his *nielli* plates on paper, either from the latter being directly applied to the plates or to the sulphur casts obtained from them. Whichever way it was effected, this method of proof was made known to other *niellatori*, the result being that we have had come down to us several hundreds of these little ancient prints—impressions on paper from plates of the workers in *niello*. The account given by Vafari—

‘Is fully confirmed by two casts in sulphur, and two impressions on paper of the “Pax” already referred to, which have been preserved to our own day, and which supply further evidence in support of the opinion which attributes the Pax in question to Mafo Finiguerra. One of these impressions in sulphur, which reproduces the engraving yet unfinished, and which impression has been damaged in some places, belonged to Gori, then passed into the possession of the Marquis Durazzo, at Geneva, and should be at present in the Cabinet at Turin. The other—a proof of the work when completed—emanated from the collection of the Senator Seratti, at Leghorn, and passing through several hands, came at length into the collection of the British Museum. These two sulphur casts are very sharp in their outline, and the designs *en creux* are filled with a black colouring matter. The London cast has in the centre a hole which has been adroitly filled with mastic, on which the design has been traced with the brush only. The two paper proofs are at Paris. One was discovered in 1797 by the indefatigable Zani in the Collection of Prints in that city, among which it existed unrecognised, fastened on a sheet having other old Italian prints on it. . . . The other proof* was found by Robert-Duménil, on the 15th June, 1841, in a volume of engravings of the seventeenth century among the prints of Callot and Le Clerc, in the Library of the Arsenal at Paris. . . . A happy chance has preserved for us a third proof from another original *niello* of Mafo Finiguerra. It represents the Virgin and Child seated on a throne, and surrounded by Angels and Holy Women. This design is treated in the fine artistic manner of the Paris proofs, and is in perfect preservation. It belonged, in 1798, to M. Borduge, and, having afterwards passed through the Cabinets of Revil and Durand finally settled in the Albertine Collection at Vienna.’ (Pass. i. p. 195.)

* A mistake, as will be shown presently.

It has been disputed—owing to a want of clearness in some parts of Vafari's account—whether the *niellatori* applied the paper directly to the metal plate or to the sulphur cast. We side with those who believe that Finiguerra and his brethren would not have taken the round-about way of employing an intermediate cast even had it been possible to have done so. It is very doubtful whether such a cast could have supported the pressure of the roller necessary—and actually used as we are told—for obtaining an impression. Ottley made some experiments in connexion with this matter, and decided that the cast was not able to bear it; but M. Schuchardt, of Weimar, who instituted some more recently, maintains that it could bear the necessary pressure. Careful laboratory experiments, delicately conducted towards a desired result, cannot be allowed to decide a question of ordinary rough practical character. On this and other debated points we must refer for further information to the works of Duchesne (Bibl. 20), Bartsch, Ottley, and Passavant.

Some Italian writers have placed the discovery of Finiguerra as far back as the year 1440; even Mr. Ottley was of opinion that he possessed an impression from a *niello* of Finiguerra of a date not later than 1445. A few persons have been disposed to carry back the practice still further than 1440; but this, according to Lanzi, is the earliest date likely to be true, for it was not until about that time that Roman Letters returned into general use, and inscriptions are usually found in these letters on Italian *nielli*. But we cannot safely get beyond this, viz. the earliest paper-proof of an Italian *niello* plate, to which we can assign a closely approximate date, is that of the famous Pax of Maso Finiguerra, which we know was ordered in 1450, and finished and paid for in 1452.

Certain pieces by Albert Dürer, viz. the Small Crucifixion (B. 23), Saint Jerome (B. 62), Judgment of Paris (B. 65), and the Saint Veronica (B. 64), are looked upon by some high authorities rather as *nielli* proofs than as ordinary engravings. In the first-mentioned very rare print the ground is all dark, the inscription on the cross is in reverse, and Saint John stands on the left-hand side of the spectator. Tradition affirms that the small round original plate, scarcely an inch and a half in diameter, was of pure gold, engraved as an ornament for the handle of a sword belonging to the Emperor Maximilian. The sword without the

ornament still exists at Vienna, it is stated. (Thaufing, Dürer, Geschichte, etc., p. 339.)

In a letter written by Dürer to G. Spalatin (chaplain to Frederick the Elector), at the beginning of the year 1520, occurs the following :—

‘ I send my gracious lord three impressions of a copperplate that I have engraved, according to the desire of my gracious Lord of Mainz. I have presented his Electorship with the copper-plate and 200 impressions. . . . Also I send with this two engraved crucifixions. They are engraved in gold, and one is for your reverence.’ (Thaufing.)

Both Bartsch and Heller fell into mistakes concerning the genuine impressions of the Small Crucifixion, which have been corrected by Passavant (vol. iii. pp. 146–149).

It has been stated by the latter writer that there existed, in 1836, in the Cabinet at Dresden ten proofs of *nielli*, executed in Germany, probably before the second half of the fifteenth century, but that in 1858 he could not find them. The Cabinet of Munich is said to possess two examples apparently of Netherlands origin, and belonging to the first half of the fifteenth century.*

An impression from a French *niello* of the sixteenth century, representing a perpetual Kalendar, is described by Duchesne in his ‘ Description des Estampes Exposées,’ etc., No. 35, p. 21 (1855).

Passavant goes too far, we think, when striving to show that Maso Finiguerra was indebted to Roger van der Weyden for direct instruction in taking his first impressions on paper from *nielli*. (Pass. vol. i. p. 197.). This writer is strongly opposed to Ottley and Cumberland, for, while the latter look to Italy for both the earliest and best productions of the burin, Passavant finds them in the schools of the North.

Cellini, alluding to the method of working in *niello*, states that by the year 1515 the process had been almost abandoned in Italy. At intervals it has been since resuscitated, and at the present day in Russia platina and silver snuff-boxes are ornamented by a process having much analogy to that of the worker in niello.

The paper proofs of the *niellatori* have been found in all parts

* Concerning Nielli of Germany and of the Netherlands refer to Weigel, Bibl. 70, vol. ii. pp. 412–414.

of Italy. The characters by which they are recognisable, and which in most cases serve to distinguish them from other engravings of the older masters, are, according to Duchesne—a high authority—as follows :—

‘The dimensions of the largest pieces—and these are the “Paxs”—do not exceed four inches.* Other *nielli* are usually of one or two inches; many medallions do not exceed six or eight lines, and some are not more even than four lines in size. The ground is generally black; indeed one might say always so, were it not that some unfinished *nielli* exhibit a white ground. There are exceptions, too, in which the niellated forms are relieved by a gilt ground, on which is engraved some kind of ornament in squares or in roses.

‘The ink with which the proofs of *nielli* plates have been worked off is frequently a little bluish, or rather of a grey tone. Further much *finesse* and extremely close lines may always be seen in *nielli* proofs. Lanzi gives two more signs, but which I am far from considering as distinctive. The proof, he states, is in *reverse*, with respect to the plate of metal, so that we perceive on the left-hand side a Saint, who, from his importance, should occupy the right, and often all the personages of the composition play musical instruments or act with the left hand. Though this remark in itself be true, the facts it includes are not distinctive, for it would be necessary to see the original plate to know whether the figure be there on the right-hand or on the left-hand side; and as respects weapons and instruments held in the left hand, Lanzi’s observations might apply equally to all ancient prints, since it was not until the end of the seventeenth century that use was made of the mirror while engraving, and which use became constant by degrees only. The other remark of Lanzi relates to the inscriptions on the proofs being—as it were—written from right to left in reversed letters. It is true that a print, in which an inscription has to be read from right to left, should be looked on as a proof from a *niello* plate. But the majority of *nielli* have not inscriptions, and, moreover, I do not think we should reject as doubtful those proofs which, having all the other characteristics previously mentioned, yet have letters or inscriptions in the ordinary direction of writing. It is proper to state, too, that among the latter are to be found all those pieces bearing one or other of the marks of Peregrino. These various marks are always in the ordinary direction of writing, *i.e.* from left to right. It is true that the mark

* Five inches by three and a half is the size of the large sulphur cast (of the metal plate of the ‘Pax’) in the British Museum.

is often placed in the margin below on that portion of the metal which is beyond the engraving. It may, therefore, be concluded that these marks and inscriptions have been placed on such plates only from which it was intended that impressions should be thrown off apparently for serving simply as models for pupils or goldsmiths of inferior abilities. It may be assumed that when the *nigellum* was applied to the silver plate Peregrino had this useless piece of metal removed, or if it occasionally happened that it was preserved, it became hidden in the joints of the small silver discs which were united to form a single ornament, and so ceased to be visible. These considerations explain half only of the difficulties existing, for there is yet to say what became of the mark **P**, when placed in the centre of arabesques, on the shields of medals, or on parts of ornaments which would not allow of its removal, as in other instances where it was traced outside of the composition. We have likewise to explain what became of the inscription **SCOF** and the initials **SC**, repeated one or other different times, and always on tablets forming integral portions of the arabesques. It is undoubtedly permissible to believe that in these cases the letters were effaced by the goldsmith after he had proved his plates, and before they were niellated. I am aware that some [see Pass. vol. v. p. 206] infer that the proofs on which inscriptions read in the ordinary direction are not *nielli*, but engravings intended to serve as models. But if such be the case—if they are not proofs of *nielli* plates—how comes it that they possess all the other distinctive characters? How, *e.g.*, could the pieces of Judith (nn. 21 and 22) be rejected from the *nielli* because—according to Lanzi—this heroine holds her sword in the right hand, and because the inscription on n. 21 has to be read in the ordinary direction? Further, for what purpose were the two holes made, which we see at the top of the plate, and which show so clearly that this little disc was intended to be fixed on some article of furniture, and was not meant to yield impressions? If these engravings had been made to serve as models they would have been multiplied in considerable number, yet pieces of this character are as rare as the proofs without inscriptions, or as those on which the marks are in *reverse*. They agree, too, in other respects, such as in their composition, the style of drawing, the *finesse* of work, the quality of impression, and antiquity of paper.

‘Care should be taken not to confound with proofs of *nielli* those numerous engravings by the German Little Masters from Aldegrever to Theo. de Brey, as also those published in France by Etienne de Laulne, Jacquart, Daniel Mignet, and others. The small engravings executed by these artists to serve as patterns for jewellers and goldsmiths, generally

represent arabesques detaching themselves light from a black ground as do *nielli*. They have been sometimes adduced as examples of the latter style of work, nevertheless it is easy to recognise them from their vigour of tone and the quality of their paper, which latter is thick and white, as also from the regularity of the technic, which otherwise, too, has not that *finesse* adopted in the true *nielli*.'

Examples of *niello* work have come down to the present time under three forms ; firstly, as the original metal plates ; secondly, as sulphur casts from plates ; thirdly, as impressions on paper from the plates. Of these, sulphur casts are by far the more rare,—most probably from their fragility. Of the impressions on paper, modern collections exhibit different varieties. In the first rank are the impressions which were taken in ancient times from the original plates before the *nigellum* was added ; in the second rank come impressions taken more recently from plates, the engraving on which was either never filled with *nigellum* or has had the latter removed from it. Further, there exist modern facsimiles of ancient work, and likewise falsifications which are modern both in design and impression.

'As it became known that high prices would be paid for impressions from Niellos, the spirit of speculation availed itself of the circumstance, and modern examples from old plates were worked off. This process was easily effected in the case of such plates as had never been niellated, and modern impressions from such are common enough in the art-market. But endeavours have been made—and successfully, as Cicognara himself has shown—to take impressions from plates which have received and retained the *nigellum* after such plates have had the *nigellum* withdrawn by prolonged exposure to heat. Of the famous Niello—the Adoration of the Kings—(Duchefne, 32)—attributed to Finiguerra, several printed impressions have recently appeared. One of these in the possession of the Berlin Museum, was obtained from the Durazzo Cabinet. As two other impressions were offered for sale—one soon after the other—to the same institution, we had an opportunity of comparing them with the Durazzo example. Much difference was perceptible ; in the latter the lines were sharp and full of colour, in the other specimens the contours were uncertain, and the colour defective. We did not hesitate to regard the Berlin acquisition as an impression from the plate before it was niellated, and the other examples as impressions from it after the *nigellum* had been removed.' (Weffely, Bibl. 96, p. 50.)

Some systematic writers on *nielli* have mixed up together in their catalogues all the varieties mentioned, with the exception of the modern falsifications. The pieces are arranged according to *subjects*, so that metal, sulphur, and papier *nielli*, so to speak, occupy the same rank and file. In the most complete catalogue we are acquainted with, viz. that by Passavant (vol. i. p. 276), the *nielli* of various schools are placed together.

Most *nielli* proofs are unique; as with prints *en manière criblée*, it is exceptional that more than one similar impression of a subject is to be found, and this holds good as regards *nielli* of the comparatively recent date of Marc Antonio Raimondi. Among the four hundred examples described by Duchesne (Bibl. 20) in 1826, not more than thirty-nine are twice repeated, three eleven times, and four eight times repeated. The fifty-nine impressions described by Mr. Reid in his account of the Salamanca Collection are mostly 'unique.' A few years back M. Alvin found twenty-nine *nielli* proofs in a MS. of the seventeenth century. In eight different instances, from two to four examples of the same proofs were found, but all with the exception of one piece, of which three impressions existed, had been already described as the works of Peregrino, which in the opinion of some writers should not be regarded as true *nielli*.

Since the *niellatori* generally refrained from adding either their names or marks to their plates, and documentary evidence is slight and unsatisfactory, our knowledge of the authors of the pieces we possess is extremely imperfect. About the middle of the fifteenth century Milan was noted for its able *niellatori*, and the name of Caradosso has been recorded as that of one of its most reputable workmen. Jacopo Porta of Modena was also in repute. But Florence stood pre-eminent in this department.

The names of several *orfèvres-niellours* are given by Duchesne (Bibl. 20, p. 20), though we know not but exceptionally which are their works. Duchesne allots eight pieces to Maso Finiguerra, sixty-six to Peregrino, one to Danielo Arcioni, three to Matteo Dei, two to Antonio da Pollajuolo, three to Nicoletto Roselli di Modena, one to G. A. da Brescia, four to Francesco Raibolini, and three to Marc Antonio Raimondi. It is evident that Dupleffis (Bibl. 22, p. 16) is somewhat sceptical as to the correctness of the

attributions to Pollajuolo, Francia, and Raimondi. Peregrino da Cesena* before mentioned is, we believe, the only one truly authenticated who put his name and cypher on his plates, and these, according to some authorities, were not always executed for the purpose of being niellated, but as patterns for other engravers to follow.

The letters **P.SCOF** and **SCOF** to be observed on some impressions, have been assumed to imply *Peregrinus sculptor Centensis opus fecit*, and *Sculptor Cæsenas opus fecit*. On a silver niello plate, of which Ottley gives a representation (Bibl. 51, n. x.), occur the initials **BE**, with a shield between; they are supposed to refer to the person for whom the plate was executed, and not to the goldsmith. On another plate (Ottley, op. cit. n. xii.), are the initials **LI**, the signification of which has not been attempted. On three pieces described by Duchesne and Galichon occur the letters **NO**, which it has been thought may imply *opus Nicoletti*. On this master as a niellist, see afterwards chapter xvi.; and reference may be made to Nagler, vol. i. n. 1781; vol. iv. n. 1140, in connexion with this subject.

It is very difficult to say what number of examples of *nielli* paper-proofs with their *repliche* exist. We are of opinion that there are more than is generally supposed. If we take Passavant's Catalogue, which includes the 322 of Duchesne's list, we have 803, add to these the 209 (201 in the recent sale catalogue) of the Durazzo cabinet, 59 German *nielli*, and the 59 of the Salamanca collection, we have more than a thousand. But in this list are included all forms of *nielli*, viz. plates, casts, paper-proofs of all subjects, *niello* work on watch-cases, book-covers, vases, old and modern impressions, etc.

Should the views of MM. Delaborde and Kolloff be correct, viz. that many of the so-called *nielli* are only ordinary engravings under a wrong title, the amount will be very much reduced. According to Kolloff the number of true *nielli* is—

‘extremely small, since the goldsmith never worked off more than one, or at most two impressions, for his own use, which lay on his work-table, and

* Called also Stephanus Centensis, or Cæsanus. See Nagler, vol. iv. n. 2723, who thinks (as do others) that two artists have been included under one signature.

became destroyed for the most part. Duchesne initiated a mischievous use of this term [nielli] when in his "Essai sur les Nielles" (1825) he extended it to a crowd of small pieces which should be considered as rather forming the earlier contributions to the development of the art of copperplate engraving, and to a special division of its technology.' (Meyer's *Künstler-Lexikon*, Bibl. 45, vol. ii. p. 576. Also, *postea*, under head of Botticelli.)

In addition to the true *nielli* there are to be found in cabinets impressions taken in modern times from ancient engraved plates of much larger size than those of *niello* work, and in most of which the intagliate lines were not intended to be filled up with any coloured substance or preparation, though in others they were meant to be so occupied. Under all circumstances, however, the original plates were decorative, and not intended to be printed from. As examples, we may refer to the impressions taken from the *corona luminaria* of the Cathedral at Aix-la-Chapelle, and from the votive tablet executed by the goldsmith, Wolfgang, in 1477, before alluded to.* Some of these original plates, on being rubbed over with black colouring matter, were probably hung up near church-doors and similar places for the notice of the faithful. There are existing impressions likewise from one or two *lavori a gräfto*—mere sketches on metal with a steel point—which were scarcely capable of being niellated; an example may be seen in the British Museum in the form of an impression of an Annunciation by BUONINCONTRO DA REGGIO. The original plate of this piece served as an ornament to a lamp in the church of a convent. Lastly, there are a few prints—perhaps thirty in number—from metal plates, the exact nature of the work on which and their original purposes have not been satisfactorily determined. Of these latter, details may be found in Passavant (vol. i. p. 358).

All classes of subjects may be met with treated in the form of *nielli*. Scriptural, legendary, historic, mythologic compositions, as likewise arabesque, and other ornamental forms, occur. In *niello* work were decorated all kinds of valuable articles from the most sacred church utensil and relic to a knife-handle and dagger-sheath. The majority of *nielli* proofs are to be met with in public cabinets, such as those of Paris, Vienna, Berlin, Dresden, and London.

* Pages 63, 64.

The collection in the British Museum is probably the richest of all, and is renowned in art and antiquarian circles. Under the present administration some of the *nielli* treasures of the Print-room are displayed to much advantage. The noble houses of Durazzo, Cicognara, and Salamanca, were possessors of well-known collections now dispersed among public and private hands. The Buckingham and Sykes collections also were once renowned, and through the Messrs. Woodburn many valuable examples found proper resting-places. For the *niello* plate now in the British Museum, and attributed to Maso Finiguerra, the Messrs. Woodburn paid 315 guineas, and for a cast in sulphur of the 'Incoronata,' by the same master, the Duke of Buckingham gave 250*l*. The plate in question is only $3\frac{5}{8}$ th inches by $2\frac{1}{2}$; but it is in a rich ornamental frame of later workmanship, by which the whole is increased to 8 inches by $7\frac{1}{4}$.

At the sale of the Salamanca Collection, a few years back, the higher prices obtained for paper-proofs ran from about 20*l*. to 33*l*., while on the other hand some pieces brought only 5*l*. or 6*l*. each. Occasionally a specimen or so may be met with at an auction, when if the proofs are small and not in very good condition they may be overlooked or neglected, and hence may become purchased for a trifle. We possess two of the poorer of the Salamanca set, which with a third rather better were sold at auction by a well-known firm in 1872 for a few shillings.

An impression of the famous Adoration of the Magi (D. 32) of the Sykes collection—supposed by Lanzi and Lazzara to be earlier by ten years than the Coronation of the Virgin by Maso Finiguerra, but denied to be so by others—was sold in London in 1824 for 52 guineas, while the Virgin surrounded by Angels and Saints (D. 54) realised 300 guineas. The Resurrection of Christ (D. 122)—*opus Peregrini* first state—was sold in 1824 for 20 guineas.

At the sale of the Durazzo Cabinet at Stuttgart in 1872, the highest price realised was above 330*l*. (including the five per cent towards the sale expenses), which was obtained for the Adoration of the Magi (D. 32), 'pièce capitale de Maso Finiguerra épreuve superbe, peu rembrunie et peu défectueuse dans les marges,' fo runs the sale catalogue, n. 3008. The resurrection of Christ by

Peregrino (D. 122) realised above 230*l.*; the Bust of a young man, with flat cap and long hair, more than 230*l.*; and the Bust of a young man, with long hair between a curtain, brought above 210*l.* These were the higher prices realised at the sale of the famous Durazzo Collection, and which are sufficient to show what sums choice examples of the particular class of prints we have been considering can command under favourable circumstances. But let the novice bide his time, for should his aspirations not run too high in the way of renowned examples, size, and perfection, he may be able on some occasion, for 10*l.* perhaps, to enrich his cabinet with one, if not two small specimens. We need scarcely say that such should adorn every collection, but until the genuine articles can be procured some satisfaction may be obtained from a little work, viz. 'Reproduction of the Salamanca Collection of prints from *nielli*, photographed and printed in carbon, with descriptions by George William Reid,' Keeper of the Prints in the British Museum. In the illustrated sale catalogue of the Durazzo Collection may be found some instructive photographs of *nielli*. In Duchesne's well-known monograph (Bibl. 20), and in the works of Ottley (Bibl. 50, 51), facsimiles may likewise be met with. The thirteenth volume of Bartsch contains a copy by Gerstner after Pauquet of the 'Pax' of 1450-52 by Maso Finiguerra.

In the quotation made at page 80 from Passavant, it is stated that *two* paper proofs of the famous Pax of Finiguerra exist at Paris. Lacroix asserts the same, observing,—

'The first of the impressions of this *niello* found its way into the Royal Library with the Marolles Collection bought by Louis XIV. in 1667; the other was discovered only in 1841 by Robert-Dumesnil, who, in the Library of the Arsenal, was turning over the leaves of a volume, containing engravings by Callot, and Sebastian le Clerc. This latter impression, though taken on inferior paper, is nevertheless in a much better state of preservation than the other, but the ink is of a greyer hue, and one might readily fancy that (as M. Duchesne the learned writer asserts) it was printed off before the final completion of the plate.'

But according to MM. H. Delaborde and Burty (Gazette des Beaux-Arts, vol. i. p. 339, 1859, and January, 1873, p. 14) the

impression brought to light in 1841 by Robert-Dumesnil 'est une copie' only, printed on paper like that of the prints engraved by Tempesta in the 17th century which are in the same volume; and there is but one genuine impression known of the *pax* of Finiguerra.

In concluding this subject we must caution the collector to be on his guard when purchasing *nielli*. In the market spurious examples are common, deception often of the most barefaced character being practised. Even so renowned a collection as that of the Durazzo family contained some doubtful examples, supposed to have proceeded from the Cicognara Cabinet. Not long since 'a very choice collection of beautiful impressions from works in niello,' was sold with a flourish of trumpets in London. There were more than one hundred paper-proofs, some of which were described as attributable to Peregrino, Marc Antonio, the best Italian masters of the fifteenth century, as superb impressions, of the highest merit, etc. Of this 'very choice collection' the final judgment of competent authorities was that it did not contain perhaps more than a single genuine example! One piece realised, if we recollect aright, 5*l.*, but the majority sold for 7*s.* 6*d.*, 5*s.*, and thereabouts each piece! Connected with this topic, the article n. 2727 in Nagler's fourth volume relative to some works supposed to be fictitious, of Peregrino da Cesena, merits perusal.

CHAPTER XVI.

ON METAL ENGRAVING OF THE ORDINARY KIND—ITALIAN SCHOOLS, WITH THE EXCEPTION OF MARC ANTONIO RAIMONDI, AND FOLLOWERS.

F. *Southern Schools*—illustrated by—

$\beta\beta$ —The Florentine *burinists*, Baldini, Botticelli, Pollajuolo, Filippo Lippi, Verocchio, Gherardo, Antonio da Giunta, Robetta.

$\gamma\gamma$ —The Venetian, Paduan, Lombardian, Mantuan workers and others of Central Italy, as A. Mantegna, Zoan Andrea, Nicoletto da Modena, Giov. Ant. da Brefcia, Jacopo di Barbarj, Girolamo Moceto, Pelligrino da Udine, Marcello Fogolino, Benedetto Montagna, the Campagnolas, Leonardo da Vinci.

IT has been shown that Tommaso Finiguerra, about 1450-1452, obtained impressions on paper from engraved metal plates, and that his fellow-craftsmen then or soon after did the same, continuing the practice during the remainder of the 15th century and the beginning of the next. But we have seen also that these impressions were, for the first ten years at least, in great probability taken only singly or but rarely repeated, from plates in *niello*, ornamental plates not originally intended to yield impressions. At the end of this time the goldsmith-engravers, though continuing to take impressions from plates in *niello* work, began to engrave other plates—plates intended to be printed from, not to be niellated. Such plates were meant to give off an indefinite number of impressions, and not one or two only as simple proofs of a work in reality but half completed, as respected its original purpose.

When a series of early Italian prints is examined it should be borne in mind that the practice of engraving in *niello* naturally led the old engravers to work in straight (as opposed to curved) close lines in one direction throughout the plate. In niello work the lines were simply a mechanical means for fixing the *nigellum* and preventing its being rubbed away. It was therefore of little importance whether their direction was this or that way, since the opaque and black nigellum prevented any imperfection of the lines being seen. The first artist-engravers being goldsmiths they continued to work in a like manner, *i. e.* with more or less fine contiguous lines in one slanting direction. Sometimes these lines were not crossed: at other times—particularly in the broader shadows—they were crossed, though not with much regularity. Even Marc Antonio (as pointed out by Duchesne, p. 38) in his earlier works betrayed the method of the goldsmith, though he soon began to show more taste in the directions of his hatchings, curving them and working them variously according to the forms of the muscles or the folds of the drapery he desired to express.

The early goldsmith style of technic may be well perceived in the facsimile given by Mr. Noel Humphreys of a Masterpiece of an early Florentine engraving of the fifteenth century, the 'Resurrection' (Bibl. 37). The original is supposed to have been the work of Baldini after Sandro Botticelli, and is in the National Collection. The technic

'appears to be rather that of a niellist or goldsmith than of an artist accustomed to the use of the pencil as well as the chasing tool or graver. The treatment of the armour possesses indeed in its richly chased ornaments much of the character of similar portions of the productions of Maso Finiguerra, the most celebrated of the Florentine workers in *niello*.'

Kolloff, who has treated the subject of early Florentine engraving with considerable ability, has the following remarks, *inter alia*, in his article on Baccio Baldini, in the 2nd vol. of Meyer's *Künstler-Lexikon* (Bibl. 45, p. 578)—

'However attractive the Florentine incunabula may be to the amateur from their composition, intrinsic character, and spirit of invention, they make but a poor impression, often a disagreeable one, as regards their technical qualities. Clearly two modes of technical execution are per-

ceptible. Which method of the two should be considered as the earlier one it is difficult to say. The prints in question have not any dates, and the determination of the time of their production according to difference of style and greater or less coarseness and facility of work must remain a very uncertain process. The technical development of the art of engraving on copper cannot be so satisfactorily followed in Italy as in Germany. In the works of the latter country *one* manner only prevails, viz. that with delicate narrow hatchings running in fine lines and points crossing each other in a lozenge-like way, and which the Master of 1466 first employed, Martin Schongauer further developed, and Albert Dürer carried to the highest perfection. In Italy there is not anything similar. Here, in the practice of the contemporaneous, or immediately subsequent old engravers, is apparent less of a common than of a varied work, and less of progress than of arrestation. Mantegna improved the dry and hard *stoccato* manner of Pollajuolo by introducing finer and somewhat sloping middle lines between his oblique parallel strokes, and thus in softening his stronger shadows produced half-tones and *chiaroscuro*. He had many followers in this practice, but not one excelled him. . . .

‘The two manners, each equally formal and monotonous, common in Florentine prints, are devoid of all pictorial effect and delicate gradations, and limit themselves in the expression of the forms to that alone which is necessary. The strokes give the impression as of pen-and-ink drawings, some of which are as if broadly and hastily executed, and others as if delicately and carefully lined. Thus there may be differentiated a *fine* and a *broad* manner. In the former the strokes forming the shadows are artlessly and unconstrainedly placed, often crossed by other strokes, but without lending themselves to the particular curvatures of the forms or folds, or becoming lost in the lights through broken or smaller strokes or little points. The hatchings, cut sometimes too shallow, sometimes too deep, give rise occasionally to harsh oppositions of light and shade. Good and fresh impressions, the only ones in fine from which a proper judgment can be formed of the general delicacy and tenderness of the manner in question, are very rare, from the fact that in this style of engraving the plate soon becomes worn, and the impressions from it soon lose beauty. The ground is decked with small sprouting plants and herbs, but neither so profusely, nor so neatly drawn, nor so completely worked out, as in the prints of the Master of 1466.

‘In the larger forms of vegetation the work is more individualised, but does not get beyond the conventional. Among these may be perceived cypresses, orange, fir, and yew trees, looking like the carved ones of the Nürnberg toy-boxes. The distant trees and bushes have the appearance of

large mushrooms or small hay-stacks. The clouds resemble elongated leaves pointed at both ends, but they are not often present.

‘The more attractive engravings in this first manner are the Prophets and Sibyls, the Judgment Hall of Pilate, Theseus and Ariadne, the Hunting Scene, the Instructive Picture-book [*Carte di Baldini* or the *Tarocchi* of Mantegna], and the goldsmiths’ ornamental pieces. They are ascribed, and correctly, to one and the same master, usually to Baldini. If, simply for convenience sake, it be desired to retain for them the customary name of this engraver, not any objection need be offered; but at the same time we are not entitled to follow Passavant in associating with “Baldini’s Manner” so much wretched work which, neither technically nor æsthetically, has the least in common with it.

‘As respects the *broad* manner we find in it the work of a coarse, often even of a very coarse burin. The engravings in this style are shaded with one series only of parallel strokes of oblique direction without transverse hatchings; the strokes being of equal thickness and equidistant, and terminating abruptly against the lights. The landscape is poor, the gradations of the ground-plan are indicated by sundry curved or diagonal lines merely, even the foreground being very sparingly endowed. The sky is frequently quite cloudless; when clouds are present they have similar oval forms with pointed ends to those before described, but they are frizzled or curled at the edges. The trees likewise have conventional forms analogous to those of the *first* manner.

‘A considerable number of engravings in the broad manner were attributed by Ottley to Botticelli. I cannot, however, adopt the opinion of this otherwise acute and reflective writer on art. The circumstance that he possessed several of these partly very large and rare engravings in his own collection would appear to have influenced his judgment. Unbound from such a fetter Mr. Ottley would have certainly hesitated to impute such rough and workshop-like examples of the graver to a master whose pictures evince such an anxious striving for elegance of form in all particulars. This manner might be associated more suitably with Pollajuolo, as it is in agreement with his kind of handling; admitting, however, that it does not reach the latter either in artistic spirit or power of modelling and drawing. There is a variety of this *second* manner to be noticed in which the graver has been used with more ability. The shadows are still made out with one series of strokes only, but the latter are finer and have more delicate lines interspersed among them after the style of Mantegna, which has been taken evidently as a model. In this softer method the clouds are drawn in a peculiar way, they resemble field-

stones or clods of earth grouped together in heaps, having as an under-layer a number of straight lines running out in points.

‘The Life of Christ and of His Mother, the Last Judgment, the Triumph of Petrarch, the Preaching of Fra Marco, are noteworthy examples of this variety of engraving.’

According to Lanzi, silver, tin, and alloys softer than copper were employed in the earlier efforts of the first Florentine and other Italian engravers. Both the roller and press which they originally used were very imperfect. To obtain the impressions these old masters enclosed the plate in a frame of wood, having four small nails to fix it and prevent slipping. On this plate they placed the paper, and over it a moist linen cloth, which was then pressed down with much force on the plate below. Hence in the first or earlier impressions traces may be seen often on the *verso* of marks from the linen, for which felt was next substituted, and which did not leave any traces behind. Trial was made also of various tints of ink, preference being given usually to a slight azure or grey colour; yet the engravings illustrating old editions of Dante and other Florentine books show a yellowish-coloured ink and stains of oil; and blots may be noticed here and there.

Though the engravings of the best German artists of the same period are superior to those of the Italians as regards the management of the burin, the prints of the Italians have much the advantage in grace of action and *contour* of form, as likewise in the general taste with which the subjects are composed. Even as respects the mere technic it must be allowed that although some early Italian works exhibit the stiff unpractised character mentioned, other pieces evince a handling of a very superior kind, going far to bring it up to the German standard. For design, grace of action, and form, the student will do well to study the series of prints of the Life of the Virgin and Christ in the first volume of the engravings of the early Italian masters in the British Museum. This series has been attributed to Baldini, Botticelli, Nicoletto da Modena, and others; but there are reasons for supposing that it is really from designs by Fra Filippo Lippi, engraved by one of his pupils soon after the death of the master. Allusion has been made by the Grand Duke of Tuscany to a *niello*-like character in this series. But it is probable that some other set of early prints must

really have been intended since the present one does not convey to us in the least the feeling of that style, and search at Florence did not—according to Passavant—bear out the Duke's statements on other matters. To the latter is due the credit, nevertheless, of having called indirectly attention to the source of these designs, some of which are extremely beautiful and executed in a technic both tender and fine.

A few early Italian pieces are coarsely coloured after the manner of the primitive German prints.

Not many of the ancient Italian masters attached either cyphers or other marks to their plates, and one only—as far as we recollect—of the early Florentine prints (B. 13, p. 202, n. 2) bears the name in full of its author—*POLLAJUOLO*. If *ROBETTA*, however, be considered as belonging to the group of earlier Florentine masters, he must be allowed to form an exception, since he signed many of his engraved works.

From Vafari and Baldinucci we learn that about the year 1460—

BACCIO BALDINI. Born, Florence, 1436; died, Florence — ?
(Bartsch, vol. xiii. p. 161);

A goldsmith and engraver of Florence, having been initiated by Finiguerra in the art of taking an impression on paper from a *niello* plate, was induced to engrave copper-plates for the express purpose of giving off an indefinite number of impressions, thus originating in Italy the practice of engraving as now understood (vol. i. p. 48). Baldini is supposed to have gone on by himself thus engraving for at least ten years, when, feeling very sensibly his own feebleness, he sought the aid of—

ALESSANDRO FILIPEPI BOTTICELLI (or *SANDRO BOTTICELLO*).

Born, Florence, 1447; died, Florence, 1510?

(Pass. vol. v. p. 27.)

First a goldsmith, then a painter of renown, of that period.

M. Henri Delaborde, in some articles on 'La Gravure Florentine au XV. Siècle,' in the January and February numbers of the *Gazette des Beaux-Arts* for 1873, draws attention to the anomalous circumstance that apparently between 1452 and

the period of Baldini, engraving, in the ordinary sense of the term, should not have been practised in Italy. But, asks M. Delaborde, is it really the case that not any efforts of the kind in question were made? Is it not more probable that they were, and that the results have been enumerated among impressions from nielli? We know, it is urged, that there are certain of the latter impressions which are wanting in one of the characteristic *niello* signs, viz. everything *en rebours*. Now in what light should such impressions be regarded? According to some as proofs from *nielli*; in the opinion of others as proofs from *copies* only of *nielli* plates, or from models made for pupils to follow, but in both instances from plates not intended to be printed from. But why should it be so strenuously maintained that such are not true engravings, seeing that everything is *right* (as opposed to *en rebours*), and that they cannot be *nielli* proofs, since, were they, everything would read *en rebours* in the originals—an evident absurdity.* If this be the case, then, we may possess links as yet unrecognised of true Italian engraving, executed between 1450 and 1460! M. Delaborde, without pretending to establish the fact that during this period engraving in the modern sense was practised, nevertheless is of opinion that it was, and that the testimony in form of impressions has either simply disappeared, or that we possess it, but have failed to recognise it, and have assigned the prints a wrong place, both as to time and character.

We believe that there are not any *early* proofs from nielli with letters or inscriptions the *right* way, except the disputed ones by Peregrino; such as have them are, in all probability, after his period, *i.e.* from 1460 to the time of Marc Antonio. Of the works of Peregrino, M. Delaborde believes ‘*beaucoup d’entre elles pourtant ont dû être gravées et publiées à titre d’estampes . . . le nombre des épreuves qui existent de chacune des planches dues au burin de Peregrini semble justifier cette supposition.*’ (p. 17, *op. cit.*)

Kolloff, as before observed (p. 87), is of like opinion to Delaborde, but expresses himself more forcibly. He maintains that out of the whole number of nielli described by Duchesne and Passavant, ‘perhaps not thirty *true* nielli could be found; by far the greater number are ordinary engravings, or prints differing from them only in the fact that

* *Poſtea*, p. 113, Nicoletto’s nielli.

having crept into false catalogues under false titles they have run up to fabulous prices to the cost of wealthy collectors. . . These assumed early proofs of the Florentine goldsmiths are not older, but are very often younger than the copperplate engravings associated with the names of Baldini and Botticelli.' (Bibl. 45, art. Baldini.)

Mariette, Woodburn, and Dibdin, were disposed to regard a rare print of Hercules killing the Lernean Serpent as a work of Tommaso Finiguerra. This piece has on it *·I·F·T·*. These letters the writers named read backwards as *T F I*, implying 'Tommaso Finiguerra incisit;' but, unfortunately for their theory, the *F* does not fit it, since the letter is engraved to be read the usual way. The print in question is ascribed by Bartsch to Giov. Ant. da Brescia (B. 13, p. 324, 12), and by Ottley to 'one of the school of Mantegna.' A copy of it may be found in Ames-Dibdin, vol. i. Supplement, and the matter is discussed by Ottley, vol. ii. p. 584. (See also Nagler, vol. iii. n. 2364.) Cumberland supposed (erroneously) that the so-called 'Tarocchi of Mantegna,' or Carte di Baldini, were the work of Finiguerra.

M. Delaborde, in the articles just alluded to, and in some which appeared in the *Révue des Deux Mondes* at the end of 1872, on the Department of Prints and Drawings in the French National Collection, argues warmly to show that Finiguerra was 'en réalité l'inventeur de la gravure,' and that his anticipators, the Germans, were merely 'tailleurs d'images,' and both ignorant and timid workmen!

We return to S. Botticelli — whose proper name, however, was Filipepi, Botticelli being the name of the goldsmith who first taught him art, and Sandro being diminutive—after whose designs Baldini frequently engraved. The statement of Vasari and intrinsic evidence have led to the belief that Botticelli gave more assistance to Baldini than was included in the loan of his designs. It is supposed that the former often assisted the latter in actual work on the copper, and that Botticelli himself both designed and entirely engraved numerous plates. Of the true nature and extent of the connexion which existed between the artists not anything conclusive, it must be admitted, is known. Of the more than one hundred pieces left (it is assumed) by these early

Italian engravers, the better authorities are content to allow the actual paternity of the majority to remain doubtful. As Baldini was merely an engraver, weak in design, stiff and hard in technic, while Botticelli was large in design, appropriate in expression, and freer and more artistic in his contours, those prints in which inferior artistic traits exist have been usually ascribed to Baldini; while such as are of comparatively superior character have been given either solely to Botticelli, or to him as their designer and to Baldini as their engraver. Some critics have been of opinion that Botticelli engraved much; others have doubted whether he engraved at all, though they admit that he frequently made designs for Baldini to work from. Bartsch excludes Botticelli from the rank of engravers, while Passavant observes of him,—

‘He engraved much on copper, and his works of this kind are easily recognisable by their superior drawing, particularly of the contours. Another character distinguishing them from the engravings of Baldini is the use made of the “dry-point,” particularly in the obliquely crossed hatchings—a method adopted by the old German masters, and, among them, by the Master of 1464, or of the “Creation.” As these hatchings generally disappear after the earlier impressions have been taken, the later copies have frequently a somewhat harsh appearance. Botticelli employed this manner of engraving in his prints of the Prophets and Sibyls, and particularly in his illustrations of Dante.’ (P. v. p. 27.)

The first Italian engraving with a date—and this has been assumed to have been the work of Baldini—is the *Kalendar* of 1465. An impression of it may be seen in the British Museum; another is stated to be at Coburg, and a facsimile copy is given by Strutt. This *Kalendar* (B. xiii. p. 191) has been regarded as the frontispiece or commencement of the series of prints known as that of the Planets, of which series two sets exist (B. M. Coll.), one being evidently an inferior copy of the other; a third set—thrown off after the plates of one series had been re-worked—is in the Paris Collection (Pass. vol. v. p. 31). The style of work, colour of the ink, and general appearance of the *Kalendar*, as well as the size of the plate, agree with the inferior set (or copy) of the Planets; and if the latter be really a *copy*, the *Kalendar* should be considered as most likely a copy too. Hence, though we may possess in this *Kalendar* a *copy* of the earliest Italian

engraving having on it a date, yet we have not the original work, which must have been anterior to the copy, as are the far finer impressions of the larger set of the Planets. If, however, as Passavant asserts, the Kalendar has nothing to do with the 'Planets,' then we may assume that the period of execution of the former piece was that of the date it bears. Passavant does not appear, as far as we can perceive, to have compared the Kalendar with the inferior and somewhat smaller set of the Planets, but with the larger series—the original one—from all the characters of which it differs considerably. Under any circumstances, however, we may believe that in 1465 an engraving existed having that date on it. The original set of the Planets is supposed to be from the designs of Botticelli, engraved by Baldini, though some have considered it as entirely the work of the former artist. It has been affirmed, however (Bibliophile Illustré, 1862, vol. i. p. 145, 175) that the Italian engravings are after all but an artistic paraphrase of a German xylographic 'planetarium,' which accompanied the first edition of the Kalendar of Johannes de Gamundia, considered to have appeared in 1460. But it is not clear that the latter was published as early as 1460, nor that the German planetarium—the earliest dated impression of which bears the mark 1468—did accompany the first issue of the Kalendar in question, which issue has been placed by some in 1470, though computed in MS. as early as 1439.

M. H. Delaborde denies that the prints on the Kalendar of 1465 are by Baldini, believing them to be by an anonymous hand, of no great power, it is true, but sufficient to show that the art of engraving had then life outside the boundaries of the true *nielli*. The same may be said, according to M. Delaborde, of the Calvary, an early Florentine work, of which a facsimile is given by Ottley in his 'Scarce and Curious Prints.' This piece, if not after a design by Finiguerra, is after a master of the same epoch, and may be looked upon as a work of transition.

The next prints connected with a date may be found in a work called *Il Monte Sancto di Dio*, composed da Messer Antonio (Bettini) da Sienna, published in 1477. This rare book contains three engravings, supposed to be after the designs of Sandro Botticelli, and one of which (B. xiii. p. 189, 58),

‘would appear to have been engraved by him; it is distinguished by its greater energy, while in the two executed by Baccio Baldini—particularly N. 57—more tenderness and care are to be seen.’ (Pass. v. p. 31.)

In 1478 an edition of the ‘*Cosmographia Ptolomæi*’ was published at Rome, the result of the labours of Sweynheim and Buckinck. It contained maps printed from engraved metal plates.

According to G. d’Adda (*Gaz. de Beaux-Arts*, vol. xxv. p. 128, 1868) there exists an unique copy of a work printed at Milan in 1479 by Breiba and Lavagnia entitled, ‘*Sumula overo sumata de pacifica conscientia*,’ which contains three engravings from copper-plates. They have been printed off separately from the text, and fixed on pages previously prepared for them. The chief print recalls the work of B. Baldini, or rather that of the anonymous Florentine master confounded with Nicoletto da Modena.

Next follows the ‘*Commento di Christophoro Landini Fiorentino sopra la comedia di Danthe Alighieri*,’ published at Florence, 1481. In it are numerous prints or *vignettes*, assumed, chiefly from the statements of Vafari, to be the work entirely of Botticelli. But, according to Passavant, if this artist furnished the designs he certainly did not engrave more than a few of them, the others having been executed by Baldini under his supervision. Ottley considers that these pieces from Dante bear in their style of execution a very strong resemblance to the engravings ascribed to Baldini, especially to the series of the Prophets, and the three prints in the ‘*Monte Sancto di Dio*.’ Admitting the difficulties of the question, Ottley on the whole inclines to the opinion that a few of the engravings in the ‘*Inferno*’ are entirely the work of Botticelli; that he was assisted more or less by Baldini in the execution of others, and that some were engraved by Baldini alone. (Ottley, *Bibl.* 50.)

In his ‘*Studies in the History of the Renaissance*,’ Mr. Pater observes,—

‘In a few rare examples of the edition of 1481 the blank spaces left at the beginning of every canto for the hand of the illuminator have been filled as far as the nineteenth canto of the “*Inferno*” with impressions of engraved plates, seemingly by way of experiment, for in the copy in the Bodleian Library one of the three impressions it contains has been printed

upside down, and much awry in the midst of the luxurious page.' 'Botticelli's illustrations are crowded with incident, blending with a *naïve* carelessness of pictorial propriety three phases of the same scene into one plate.'

Dr. Dibdin tells us (Bibl. Spenceriana, vol. iv. p. 114) that a MS. note of Mr. Roger Wilbraham records that in the year 1770, when he was at Florence, the common tradition among the *conscenti* there was, that these engravings illustrating the Dante of 1481 had been executed on silver plates, and possibly, adds Mr. Wilbraham, 'the abandonment of the original plan of supplying cuts for the whole work may afford some kind of colour to such tradition, as it is imagined that plates of so soft a metal as silver would soon wear out.'

Besides the pieces before referred to, there exist prints of the Prophets, Sibyls, Scriptural, mythologic and ornamental subjects, of emblematic cards or *tarots*, all of which are usually ascribed either to Baldini alone, or to him and Botticelli conjointly. Ottley was of opinion that the series of the Prophets are by Baldini, after designs by Botticelli at an early period of his life, probably not later than 1460-1470, and that from the incorrectness of drawing in the hands of many of the figures—the only naked parts, except the faces, which are seen—there would appear fair ground for considering them among the first productions of Baldini. Mariette long since, however, remarked that the Florentine engraver appears to have used for his work the 'Apostle Series' of the German Master of 1466, of some of the pieces of which certain of the Italian engravings, if not servile copies, are close approximations. On this point Kolloff Bibl. 45, vol. ii. p. 580, Art. Baldini, should be consulted.

Our National Collection has a fine series of early Italian prints, among which the 'Otto Set' should be specially noticed. (Pass. v. p. 36.) Dupleffis speaks very highly of the latter, as also of the Sibyls, both of which series he readily admits to have been designed by Botticelli. Delaborde is of opinion that Botticelli engraved the Prophets and Sibyls, as likewise the large plate of the Flagellation of Christ before Pilate; and the second of the prints in Il Monte Sancto di Dio. Of the Prophets and Sibyls it is evident that there are sets by various hands. Design, technic, inscriptions,

etc. clearly evince this fact. Some versions are comparatively fine and rich in effect, less mannered in technic, and even large and grandiose in style, while others evince more of the goldsmith-engraver than of the true artist.

Certain of the pieces ascribed to Baldini are supposed to have been from plates originally engraved after designs by Botticelli for Lorenzo de Medicis (a great patron of the latter) as articles of ornament or furniture rather than for the sole purpose of yielding impressions. Other critics have supposed both engraving and design to have been due to Botticelli. (Nagler, vol. i. p. 716.) Some true *nielli*, by Baldini, are considered to exist.

The letters ^bA on the 'Sibilla Delficha' and on certain impressions or states of the Prophet Zaccheria, supposed by Passavant to imply *Alessandro Botticelli*, have been shown by Kolloff to refer simply to the order in which the lines of the inscriptions should be read. (op. cit.)

There are some old editions of Dante—a poet much in favour with 'Messers Sandro,' according to Vasari—containing woodcuts, some of which have the letter *h* on them. From their style, etc. they have been thought to be from the designs of Botticelli, as in the case of the copper-plate vignettes in the Dante of 1481. As respects this mark *h*, met with on very early Italian engravings, whether from metal or wood, it may be observed that it has been ascribed to Bellini, Bonconfiglio il Marefcalco, Benedetto or Bartolomeo Montagna, G. A. da Brescia, Bernardus Picior, and others, as well as to Baldini and Botticelli. (See Nagler, vol. i. n. 1613.)

At the Durazzo sale, in 1872, the series of the Prophets, 22 in number, brought 470*l.*; the Tiburtine Sibyl (B. 34), 80*l.*; and the Erythræan and Hellespontine Sibyls (B. 29-30), each above 70*l.* We had lately the opportunity of examining probably the finest set of the Sibyls known. The price demanded for these twelve engravings was 1200*l.*! At the Durazzo auction the Assumption by Botticelli (B. 13, p. 86, 4) (ascribed by Bartsch to Nicoletto da Modena), realised above 420*l.*; the Judith (B. 13, p. 147, 13), 100*l.*, and the Round with two Medallions (B. 13, p. 146, 11), 160*l.* At the Weigel sale a few months previous, one

of the series of B. 13, p. 143, n. 1-24, ascribed to Botticelli, realised about 651.

The next of the old Florentine masters who may be referred to is—

ANTONIO DEL POLLAJUOLO. Born, Florence, 1433;
died, Rome, 1498.

(Bartsch, vol. xiii. p. 201.)

A. Pollajuolo served his apprenticeship in the *atelier* of the goldsmith, Bartoluccio Ghiberti. He assisted afterwards in the execution of the gates of the Baptistery at Florence, and received as painter the instruction of his brother, Piero Pollajuolo.

According to Delaborde (*Gazette des Beaux-Arts*, 1873), the works of Pollajuolo mark the epoch of transition from the first age of Italian engraving to the time when Art, already entered on her period of strength, had recourse to all the resources at command in carrying forward her intentions.

By this artist we have a few pieces, one or two of which are of large size, and all are extremely scarce. In illustration reference may be made to a Battle-piece, or the Gladiators (B. 13, p. 202, 2), in which are ten naked figures, from 9 to 11 inches in height. An impression is in the British Museum, and a facsimile of a group in it may be seen in the first volume of Ottley. This piece is supposed to have been executed between the years 1460 and 1470. The contours are engraved with a firm and deep line, the inner parts being shaded with zig-zag diagonal hatchings. Ottley observes,—

‘The whole, while it justifies the observation of Vasari that Pollajuolo possessed a far more perfect knowledge of the construction of the human figure than all the artists who had preceded him, appears also to merit the eulogium bestowed on it by Lanzi, who eloquently styles it “la celebre battaglia de nudi ultimo e vicinissimo grado al fiero stile di Michel Angiolo.”’

While Delaborde dilates fully (*Gaz. des Beaux-Arts*, 1873, vol. vii. p. 107) on the merits of this piece, Cumberland doubts whether it was really engraved by Pollajuolo, though it may have been after his design. He maintains the drawing to be bad, and the

outline to have been traced like that of a map. For a copy of the Fight between two Centaurs (B. xv. p. 478, n. 23; Pass. v. p. 50, n. 4) see the *Gaz. des Beaux-Arts* for 1873, vol. vii. p. 104.

FILIPPO LIPPI, ANDREA DEL VEROCCHIO, MESSER GHERARDO, LUCA ANTONIO DE GIUNTA (ZONTA), and ROBETTA, were other early Florentine engravers, who are believed, with greater or less probability of truth, to have left us specimens of work with the burin. Of one or two of these it is certain we possess some works, but with regard to others it is the merest conjecture that we do so. (See Pass., also Dupleffis, *Bibl.* 22, p. 24.) They have been mentioned here on account of their connexion with the history of early Italian engraving, and not for the purpose of indicating to the collector which of their assumed works he should endeavour to procure, for this would be useless, except in respect to ROBETTA and some of the illustrated missals and breviaries of the Giunta presses of Venice and Florence. L. A. de Giunta is of interest to the iconophilist on account of his having frequently employed metal plates engraved in relief, scratched and with *crible* backgrounds instead of wood-blocks for the smaller pieces and border cuts, with which he decorated many of his publications. In this respect he should be studied in connexion with what has been stated in vol. i. pp. 81-84; and reference may be made to Nagler, vol. iv. n. 903; Pass. vol. i. pp. 141-148; vol. v. p. 62; and Dibdin's *Decameron*, vol. ii. p. 250.

Not any prints of the latter third of the fifteenth century and commencement of the sixteenth, are scarcer than those of the old Italian masters, nor is our knowledge of their true paternity at all satisfactory. Fortunately for the student, the British Museum contains a rich sequence of these and anonymous *incunabula* from the time of T. Finiguerra and the *niellatori* through Baldini, Robetta, Mantegna, the Campagnolas, and others, to the epoch of Marc Antonio Raimondi. Among them may be found two unique examples—historic landmarks, as it were—of the history of Italian art.

It is not unlikely that the collector may come across some prints by—

ROBETTA. Florence, flourished about 1510.

(Bartsch, vol. xiii. p. 392.)

An old Florentine goldsmith-engraver, of the exact period of whose birth and death we are ignorant. Thirty-six pieces by him are known, several of which are after designs by Filippino Lippi, and in others plagiarisms from A. Dürer may be detected in the backgrounds, originally got perhaps through F. LIPPI also.

The technic of Robetta's prints is much inferior to their designs, though the former varies considerably. His earlier style of engraving is hard and formal in character, scratchy and metallic, as it were, while in other pieces (B. 3, etc.) it is more delicate and refined, and evinces a somewhat facile and artistic power. In certain instances Robetta is so goldsmith-like and archaic as to lead to the supposition that he worked at an earlier date than we know he did. He might be thought to have engraved as early as Baldini, but such was not the fact, though some writers, like Mr. Scott, associate ROBETTA with earlier masters than he is usually classed with, believing that 'by internal evidence we may assign some of his works to a date prior to 1500.' (op. cit. p. 35.)

ROBETTA was the horror of Cumberland, who remarks, 'It is with real weariness' that he writes about him (p. 136). Dupleffis, on the contrary, asserts (Bibl. 22, p. 25) that Robetta's prints are deserving of particular attention, and devotes several lines highly laudatory to this last master of the early Florentine engravers. Both Cumberland and Dupleffis have gone to extremes, which are not warranted by facts. These have been more rightly appraised by Delaborde, who may be said to stand mid-way between the other critics in reference to Robetta.

The master occasionally put his name in full on his plates, sometimes shortened it in various ways, and in other instances marked his pieces with **RBTA**. **RORETTA** is on one print.

Of this engraver it is not unlikely that the collector may meet with an Adoration of the Kings (B. 6), and A Man attached to a Tree by Love (B. 25). Of these prints the original metal plates existed up to 1821—and may exist now for aught we know to the contrary—at which period some impressions were caused by Signr.

Vallardi of Venice to be worked off, and hence these two pieces are more frequently met with than are any others of the master. These impressions should, nevertheless, be secured, as it would be impolitic to trust to obtaining anything older. According to Zani the subject of Adam and Eve had been engraved by Robetta on the back of B. 6, the plate having been purchased by Sig. Carlo del Marino in 1806, who communicated this circumstance to him.

Next to the Florentine engravers may come those Paduan, Lombardian, Mantuan, and other artists, who took MANTEGNA for their model. Their technic is characterised by the strongly-marked forms of the design and the oblique formal hatchings of the shadows. The chief of this circle is the well-known—

ANDREA MANTEGNA. Born, Padua, 1431; died, Mantua, 1506.

(Bartsch, vol. xiii. p. 222.)

An eminent artist and pupil of Squarcione who worked at so early a date that some have believed him to have been the inventor of the art of burin engraving on copper for the purpose of impression. But the credit of this cannot be allowed him, as we have not any proof that he attempted the process before the year 1468—if even then. But it is due to him to say that he introduced the art into Upper Italy, and was at once remarkable for the full and grandiose style of his design and for his superior technic. Some few enthusiasts have perceived in the latter far more merit than it really possesses, while others, like Bartsch, have gone somewhat too far in depreciating it. ‘One is justified,’ says this writer,

‘in bestowing high praise on the prints of Mantegna, as far as relates to their admirable drawing, but it is a complete perversion of ideas to pretend that Mantegna improved engraving, and that he carried it to its highest degree. He has traced the contours of his figures with admirable correctness and grace, but the line with which he has executed the shadows is without the least taste. For these such a method of hatching is desirable as may best express the forms and muscles, but in place of which he has employed only a series of rigid parallel lines. He exhibits neither a loose

burin nor hatchings crossed in a proper manner ; consequently, there is not any merit in the mere work.'

Cumberland—warm supporter of the Italian school, as he was depreciator of the German—writes somewhat differently. The great Paduan master was, he remarks,—

' the Dante of his profession, severe, but always sublime—the cut of his graver decided and powerful, yet rich—the hatchings delicate and sweet as drawings—his prints are to his art what the early Greek gems are to the times of Dioscorides, and they led by the same procession of care and observation to the perfection we witness in the works of Marc Antonio Raimondi from Rafael—he was a prince in his art—the sternest student of the Paduan school.'*

It has been supposed that Mantegna engraved several of his pieces on some metal less hard than copper, and Bartsch points out particularly the Man of Sorrows (n. 7) as having been worked on the latter metal. Two editions—if we may so speak—of some of Mantegna's prints are considered to exist. The impressions of the first issue having been taken off with the roller are weak in tint, while those of the second, taken off with the press, are stronger in hue from the use of a dark glutinous oil colour. Mrs. Jamieson was of opinion that some of the earlier impressions had not been taken off by means either of the roller or press, but 'by merely laying the paper on the copper-plate and then rubbing it over with the hand.' Ottley thought it probable that Mantegna engraved some of his pieces twice over, as he found the first plate became worn out before he had obtained the number of impressions he desired ; he then used a harder metal—most likely copper.

About twenty-five pieces safely attributable to this master have reached our time. Neither name nor mark of any kind was placed by Mantegna on his plates. Such marks as exist are justly considered as having been added afterwards by some one else than the master. In a few instances a cypher or monogram, supposed to have reference to Mantegna, was connected in reality with Marc Antonio.

The great Paduan artist was extremely popular with other engravers, and hence was widely copied. The inexperienced

* Refer to the quotation from M. Blanc, vol. i. p. 284.

collector is, therefore, liable to be deceived, and to purchase both direct copies of his works by Zoan Andrea and Giovanni A. da Brefcia, and original compositions of their own executed closely after Mantegna's manner. Such prints should not be rejected, however, for if not as valuable as the true pieces of Mantegna, they are equally as scarce. We need scarcely say that anything of Mantegna should be secured when in fair condition; but the engravings of this master are apt to occur under ordinary circumstances in a somewhat dilapidated state. The following may be noted as covetable works:—The Entombment (B. 3), Resurrection (B. 6), Man of Sorrows (B. 7), Virgin in the Grotto (B. 9), Hercules and Antæus (B. 16), Combat of Marine Monsters (B. 17, 18), and the Bacchanals (B. 19, 20). An example from the Triumphs of Cæsar is worthy a place in the portfolio.

ZOAN ANDREA—VAVASSORE (or GIOVANNI ANDREA VALVASSORI). Worked during the last decade of the fifteenth and first twenty years of the sixteenth centuries.

(Bartsch, vol. xiii. p. 293.)

Upon certain early Italian burin engravings of the above period occur the initials **JA**. In a Venetian copy of A. Dürer's 'Apocalypse' (Woodcuts, 1516, published by Al. Paganino), the words ZOVA·ADREA may be found on one of the pieces; and in editions of Ovid's 'Metamorphoses' (1505) and Livy (1520), numerous cuts are marked with the initials **IA**, **Ja**, and **JA**.* Further, the only Italian block-book known (vol. i. p. 190) bears the statement that it is the 'Opera di Giouāniandrea Vauaffore ditto Vadagnino,' and on an early map of Italy there is a tablet at one corner of the print offering the following inscription: Italia. Opera DI IOANNE ANDREA DI VAVASSORI DITTO VADAGNINO.

Since, in the Venetian dialect, the Christian name Giovanni is often pronounced Zoan or Zouan, and so written, the various names and initials above mentioned have been fused into one, as

* Some of the prints here alluded to are considered by Passavant to be *Metallfiche*, and not from wood, as supposed by others. (Refer to vol. i. p. 78.)

it were, and considered to refer to a single person, called ZOAN ANDREA VAVASSORE. Of such a master, however, we do not know anything certain, whether as respects his time, place of birth and death, and a recent writer—E. Kolloff—in the new edition of the *Künstler-Lexikon* (vol. i. p. 698), seeks to show that the hitherto accepted views of Zani, Passavant, and others, relative to the just-mentioned fusion, have not any sufficient warranty. Zani, Bartsch, Ottley, and Passavant, perceiving in the style of this Zoan Andrea's work much similarity to the technic of Mantegna, unhesitatingly advanced the former as a pupil of the latter master. This opinion also is declared by Kolloff to be wrong or only apparently supported by the circumstance of several pieces having been improperly ascribed to Zoan Andrea, which are in reality Mantegna's, or the work of an inferior, though not incapable, hand, working after Mantegna's designs and in his manner. On the other hand, Ducheſne *ainé* maintained (*Descrip. des Estampes*, &c. 1855, No. 30) that Zoan Andrea was the same person as Giovanni Antonio da Brescia.

‘What’—writes Kolloff—‘the initials **ZA** on Italian engravings of the end of the fifteenth and the beginning of the sixteenth centuries truly mean is not yet settled. It may be asserted without hesitation, however, that the engraver who employed them wherewith to mark his plates had not anything to do with either the artist whose woodcuts bear the signature **IA**; **la**; **ZA**; and the wood-engravers Zouan Andrea, and Giovanni Andrea Valvaffori, whose names are in full on single pieces.’

Into the polemics of this question we cannot further proceed, but must refer to the article by Kolloff previously cited, to Nagler, vol. iii. n. 1775, and to Passavant, vol. i. p. 138; vol. v. pp. 80, 104. It will be assumed here that the initials **ZA** to be met with on certain early Italian prints mean ZOAN ANDREA, that there are other pieces without marks closely imitative both of the design and technic of Mantegna, which are also by him, and that there are yet prints not having Zoan Andrea's mark, nor being copies of any of Mantegna's known works, but the general character and technic of which entitle them to be considered as the works of the same master—**ZA**.

'Zoan Andrea'—writes Kolloff—'had not any particular style of his own: he was merely a copyist, a copyist of the commonest kind, and of the same character as Israhel van Meckenem. He sought to imitate the style and manner in which his originals were worked out, but in the repetition of the spirit and workmanship of his models, did not show any particular sagacity or skill, but continued always a draughtsman and engraver of mediocrity; in fact, a mere craftsman. His copies of some of Albert Dürer's copperplate engravings are not so bad, but the technic is dry and small in style.'

The writer quoted describes thirty-five authenticated, and twelve doubtful or falsely ascribed, pieces of Zoan Andrea. Of this matter any that may be procurable should be obtained. Some of his arabesques are truly fine.

NICOLETTO ROSEX DA MODENA. Flourished at Modena during the first decade of the sixteenth century;

(B. xiii. p. 252;)

Was in his early work another imitator of the manner of Mantegna. He became afterwards influenced by the German masters, Martin Schongauer and A. Dürer, but finally followed Marc Antonio. Of the period of his birth and death we have not any record. Two only of his prints are dated. One (B. 62) has the date 1500; the other (B. 24), 1512 on it.

Galichon considers (*Gaz. des Beaux-Arts*, 1874, vol. ix. p. 164) Nicoletto da Modena to have been originally a sculptor rather than a painter, since in not one of his prints are the art of composition and science of action such as characterize artists accustomed to use the brush to be observed. On the other hand, in nearly all occur isolated figures in sculptural positions.

While very few of the early Florentine engravers marked their plates with their names or cyphers, Nicoletto da Modena seldom omitted to mark his. His marks, and modifications of **NRM**, are so various, that we must refer the student to Bartsch, Passavant (v. p. 92), and Nagler, for an account of them.

As might be supposed, from the various styles adopted by this master, his pieces vary much in appearance and goodness. Re-

jecting the early Florentine prints ascribed—erroneously—by Bartsch to N. R. da Modena, and a few doubtful pieces, there yet remain between seventy and eighty works fairly attributable to him. As a niellist the master has been well illustrated by M. Galichon in the *Gaz. des Beaux-Arts*, 1874, vol. ix. p. 164.

‘The seven pieces here allotted him are not all however nielli, strictly speaking, *i. e.* proofs obtained from plates intended to be niellated. In several the figures perform actions with the right hands, the inscriptions are not reversed, and not any places reserved for nails are to be seen. These plates, then, were not engraved in order to be enamelled, but to furnish a few proofs. Nevertheless, the size of these pieces, the nature of the metal employed, the style of work and composition, are so conformable to the characters of the true nielli, that we feel justified in following our predecessors in ranging among the latter such examples as otherwise show that Nicoletto was perfectly *au fait* as respected the practice and requirements of the goldsmiths. The character of these pieces and their extreme rarity—for not more than one or two or three examples of each are known—authorise the belief that these little plates were made to be reproduced under the immediate inspection of Nicoletto by *niellatori*, whom he directed, and not for the purpose of sale (like others of his works) to the artists of different guilds, who, according to their class and the orders received by them, sculptured or engraved them in bronze, silver, ivory, and wood, or painted them on *vases de faïence* and *plaques de verre*.’

The following pieces are more particularly noteworthy. Saint Dominic (B. 26), The Deceitful Tongue (B. 37), Vulcan and Cupid (B. 52), and markedly the Christ with a Globe in his hand, described by Ottley, and in the B. M. Coll. Some of Nicoletto’s *panneaux d’ornemens* are fine. A Saint George brought 13*l.* 10*s.* at the Marochetti auction.

GIOVANNI ANTONIO DA BRESCIA. Worked during the first decade of the sixteenth century ;

(Bartsch, vol. xiii. p. 315 ;)

Was another follower of the styles of Mantegna, of the German masters, and afterwards of Marc Antonio. He is known to us by

numerous engravings, some of which are dated from 1505 to 1509. His pieces bear as marks various modifications of the letters **IO·AN·B̄X̄**. He is supposed by some to have been the brother or cousin of Giov. Maria da Brescia, a Carmelite monk, who engraved a few pieces bearing the date 1502; but this relationship is doubted by others.

Sixty-two prints are mentioned by Passavant as belonging to G. A. da Brescia. Among them are no doubt some extremely fine things, but the prints of this master vary very much both in technic and expression of form, and many are but copies. An undescribed Saint Sebastian and a Virgin with Saints and Penitents, in the British Museum Collection, are especially worth notice. The Entombment, after Mantegna (B. 2), Justice (B. 18), Venus (Pass. 42), the Holy Family (B. 5), are satisfactory examples; the latter piece in particular is of high character.

At the Marochetti sale a 'first state' of the Holy Family (B. 5) commanded 42*l*.

As supplementary to these masters of the School of Padua, the student may refer with advantage to the remarks of Passavant (vol. v.), on the Master of 1515, and the 'anonymous' works of the School of Mantegna. Attention should next be paid to the *Carte di Baldini* or the so-called 'Tarocchi of Mantegna,' a series of ancient Florentine or Venetian Tarots, which may be found fully described in the author's Descriptive Catalogue of Playing and other Cards in the British Museum (printed by order of the Trustees, London, 1876); and thus bridge a gap, over which we pass to JACOPO DI BARBARJ, GIROLAMO MOCETO, PELLIGRINO DA UDINE, and MARCELLO FOGOLINO.

JACOPO DI BARBARJ (or IL BARBERINO VENEZIANO, JACOMETTO, JACOB WALSCH, the Master of the Caduceus). Born, Venice, latter third of the fifteenth century; died, —? before 1516.

(Bartsch, vol. vii. p. 516; Pass. vol. iii. p. 134.)

This artist was one of the few early masters who influenced Dürer, and of whom Dürer himself speaks. There has been

much difference of opinion concerning the place and time of his birth, and the exact period of his journeyings in various countries; nor can these points be said to be now definitely settled.

For a long time it was thought that Jacob Walsch and Jacopo di Barbarj were two distinct persons, and certain works now recognised as belonging to the Master of the Caduceus were alternately attributed to a Jacometto and a Jacopo di Barbarj. These three masters are now admitted to form but one, viz. Jacopo di Barbarj, or the Master of the Caduceus. A like incertitude prevailed as to the place of the master's birth, Germany, Italy, Holland, and even France, having claimed the right to it. At present the weight of evidence goes to show that Jacopo di Barbarj was born at Venice during the latter third of the fifteenth century, and died probably in the Pays-bas some time before 1516. Harzen, Passavant, Nagler, and others maintain that Jacopo di Barbarj—truly Jacob Walsch—was born at Nürnberg, left it early in life, and went to reside at Venice, assuming the name of Barbarj from the noble Venetian family, Barberi or Barberini, whose protection he had sought and obtained, together with the permission to attach their name to his paintings; that he was at Venice in 1506, after which time he may be read of as being in the Low Countries, where, in concert with Mabuse and other artists he ornamented with frescoes the Chateau of Suytburg. On his way to the Netherlands he is assumed to have visited Nürnberg, and to have come into relations with Albert Dürer. He is considered by the writers mentioned as belonging to the German school, since, observes Passavant,—

‘he ought to be, like Jean de Mabuse, placed among those artists who (even before Bernard van Orley and Jean Schoreel) had introduced in the Pays-bas the Italian manner of the sixteenth century, with this distinction, that he not only learnt the elements of his art at Venice, but that he there also established his reputation by numerous works. . . . As artist he belongs indubitably to the Venetian School, but seeing that he was German by birth, and that he afterwards made the Pays-bas the theatre of his labours, we believe we have as much right to enumerate him among the German masters as we shall have for afterwards including Barthelmei Beham in the same category.’ (Vol. iii. p. 139.)

M. Galichon being dissatisfied, however, with the confused

history of the master as recorded up to 1860, investigated its details afresh, and published the results of his labours in the *Gazette des Beaux-Arts* for 1861, tome xi. pp. 311, 320, 445, 459 (première période) and for 1873, tome viii. pp. 223-230 (seconde période). M. Galichon's conclusions were received with favour, and may be stated to be *en résumé* as follows, viz.—

The various names of Jacopo di Barberino, Jacques de Barbarj or Barbaris, Jacometto, Jacobus, Jacques Walsch, apply to one and the same individual, who was born at Venice about the year 1450. This person is also the Master of the Caduceus. He continued to live and paint with much repute at Venice until Count Philip of Burgundy—natural son of Philip the Good—returning home by Venice after a mission to Pope Julius II. attached him to his suite, and took him with him about 1505-6 to the Netherlands, stopping at Nürnberg on the way home. At this last place Jacopo di Barbarj came into close connexion with Albert Dürer, the talent shown by the former exciting strongly the admiration of all the German artists. Afterwards in concert with Mabuse and others, the Master of the Caduceus was charged with the decoration of the palace belonging to Philip in the Pays-bas. The master is now lost sight of until 1510, when his name—Jacobus de Barbaris—is referred to in the accounts of the treasurer of 'Madame Marguerite' [Margaret of Austria, daughter of Mary of Burgundy and the Emperor Maximilian] under the titles of *valet de chambre* and painter attached to the Princess. The exact date of his death is not evident, but it must have been previous to the year 1516, since in the inventory of the effects of 'Madame Marguerite' made at Malines the 17th of July of that year mention is made of the paintings 'de feu maître Jacopo di Barbarj.' At Nürnberg—from 1506—the master first practised engraving on metal and was much influenced by Dürer, to whom and to the influence of the early Venetian school was due the *manière tudesque* so apparent in his works. J. di Barbarj used even a paper similar to that employed by Dürer for the impressions from his plates. Thus far M. Galichon—who, however, has not been allowed the last word.

In February of 1876 appeared an article by M. Charles Ephrussi in the *Gazette des Beaux-Arts* (vol. xiii. 2nde période,

p. 363) entitled 'Jacopo di Barbarj—Notes et documents Nouveaux,' in which certain of M. Galichon's conclusions are attempted to be refuted. The author concludes by remarking—

'Without seeking to depreciate the merits of the study devoted by M. Galichon to the Master of the Caduceus we believe we have demonstrated that he was mistaken on certain points. The fragment of the memoir by Dürer [for his *Traité des proportions*, etc.] which has served as the basis of our argument, his letter of the 7th of February, 1506, the examination of the paper employed by the two masters, together with the close approximation of certain dates, have led us to the following conclusions which complete and rectify the work of our predecessor:—

- '1. It is now *certain* that Venice was the birthplace of the Master of the Caduceus.
- '2. Barbarj stayed at Nürnberg and there saw Dürer *before* 1495.
- '3. The similitude between the two artists arose, not from the imitation of one by the other, but from a source of influence common to both.
- '4. There is not anything to prove that Jacopo passed through Nürnberg in 1506.' (p. 379, *op. cit.*)

In the course of his narrative M. Ephrussi observes that 'it was by a happy divination only that M. Galichon fixed on Venice as the native place of Barbarj; the preface of Dürer which we have cited is the only text which dissipates all uncertainty' (p. 367, note), and that certain characteristics of the master had their origin long before his acquaintance with Dürer, and had their source in the influence exerted on him by Mantegna. The result of this influence was at once appreciated by Dürer, who began to imitate Mantegna through Jacopo di Barbarj: thus

'contrary to the opinion of M. Galichon it was not Barbarj who imitated Dürer with or without servility, but Dürer who was inspired by Barbarj, or rather by that which the latter himself had obtained from the Paduan master.' (p. 375.)


Mr. Scott had previously alluded to the Master of the Caduceus in the following terms as

'the most skilful engraver except Dürer who ever engraved his own

designs—the only forerunner of Dürer in softness of effect—whose works Dürer must have carefully studied. Indeed, the figure of Apollo in his little print (B. 68), and the Satyr's family (B. 69), show that he did not disdain to derive ideas from Walsh; his drawing and style have entirely the Italian and classic character, yet his fine and dexterous manipulation must have shown the way to Dürer when he executed his Adam and Eve, one of his earliest and most perfect works.' (Bibl. 64.)

Jacopo di Barbari was painter, miniaturist, niellist, and engraver both on metal and wood. According to M. Ephrussi there is extant a bas-relief in bronze which proves him to have been a sculptor also (*in loco*, p. 380), and from which it is not unlikely that Dürer received suggestions for the design of his Adam and Eve.

An impression from a niello-plate, twenty-nine engravings from copper, and three pieces from wood, compose the work of the master in our own department. Of the pieces from wood ascribed to him the large perspective or birds'-eye view of Venice (A.D. 1498-1500) is the only one *unanimously* admitted to be his, though Passavant and others attribute to him also 'A Combat between Men and Satyrs,' and a piece of three sheets, 'A Triumph of Naked Men over Satyrs.' These M. Galichon thinks to have been engraved after compositions of Signorelli or his school. On the other hand, Nagler (Bibl. 48, vol. iv. n. 1842) makes the number of his works collectively to be 37.

Not one of this master's engravings bears a name or date. His prints have as a mark the figure of a Caduceus . M. Galichon rightly considers Jacopi di Barbari as one of the most accomplished burinists of his time.

'His light, delicate, and supple stroke lends itself with ease to the expression of the various forms to be rendered. It is gently curved and crossed in the shadows which are never strongly accentuated, and the transition from black to white is effected by means of little dots, which prolonging the more incisive technic, form a half-tint. Occasionally large undulating and parallel lines, reminding one of the work of Dürer in his earlier period, are employed to express the backgrounds. Rarely has the Master in his prints placed his figures in a landscape broken up with knotty, leafless tree-trunks; more frequently a simple line encloses them, yet several of his compositions prove that he studied nature directly.' (tom. xi. p. 311.)

According to Passavant the greater number of the engravings must have been executed in the Pays-bas, since the paper on which we find them printed is of Netherlands origin, and has the water-marks of the manufacturers of that place, such, *e. g.* as the Great Crown, the Hand, and the Gothic **PP**. 'We are ignorant,' observes this author, 'of any Italian copies of his pieces, but are acquainted with numerous German ones executed chiefly by Nicolaus Wilborn of Munster, and Jerome Hopfer of Augsberg.'

The prints of the Master of the Caduceus are valuable, and not by any means easy to obtain; but all endeavours should be made to procure an example. The larger pieces from copper are in particular rare. We do not know that there is a finer example of engraving extant than that of the Saint Sebastian (Pass. iii. p. 140, n. 27) of the British Museum. Drawing, expression, and technic are all admirable. The *torso* is extremely beautiful; the shadows are as transparent as in a picture of Correggio. A copy from wood accompanies the paper of M. Ephrussi, but the transparency could not be rendered. The original is without mark or signature.

The Guardian Angel (B. 9) and the Woman with a Mirror (B. 12) are good, as are also B. 13, 14, 15, and 16. Mars and Venus (B. 20) is a large and fine piece, and there is good work in B. 24, but the composition is obscene.

The following pieces are praised by M. Galichon, Bartsch 4, 13, 16, 17, 20, and the Saint Sebastian.

There is a good collection of this master's works in the British Museum, including a bright impression of the colossal piece from several wood-blocks before alluded to as 'a perspective view of Venice.' (vol. i. p. 259.)

Able as the Master of the Caduceus was on the whole, he must yet be regarded as an unequal craftsman, whether as regards drawing or technic.

Of G. MOCETO (B. xiii. p. 215), it may be sufficient to remark that he was one of the few Italian masters of the time who were not influenced by the works of Albert Dürer. He reproduced the grand style of Mantegna, even to the high taste and ample flow of the draperies, and successfully rendered the dignity, religious quietude, and mystical serenity of the grave figures of

Giovanni Bellini. His prints having been executed on a soft metal, but few impressions were thrown off, and hence examples of the master are extremely scarce. (Galichon, *Gaz. des Beaux-Arts*, 1859, vol. ii. p. 321. Dupleffis, *Bibl.* 22, p. 35.)

PELLIGRINO (or MARTINO) DA UDINE (or PELLIGRINO
DA SAN DANIELE).

Born, Udine, *circa* 1470; died, Venice, *circa* 1545.

(*Pass.*, vol. v. p. 140.)

This artist was a pupil of Bellini, and as an engraver, was one of the earliest, if not the first, to practise a stippled, dotted, *opus malleo* procedure in his technic, which was followed likewise about the same time by the master next mentioned. Of some of Pelligrino's plates impressions exist worked in tender delicate lines with the burin, while there are other impressions in which scarcely a line is to be seen, except in the contours, all parts having been gone over with dots and points which have destroyed the beauty of the prints, giving them an inky, lithographic appearance. This after-work *au maillet* is considered by some critics not to have been Pelligrino's doing, but to have been that of a later and inferior workman endeavouring to restore the worn plates. In the British Museum Collection impressions of the same plates in their first and second states may be seen. The introduction of this stippled, dotted style (not the larger *manière criblée* be it remembered) is often ascribed to Giulio Campagnola, one of whose pieces is dated 1509, and since we have not warranty for saying more than that Pelligrino's prints were probably executed before 1520, we cannot positively assign priority of invention to the latter master. Marcello Fogolino also practised the method in question, which, moreover, was adopted in the plate of the Angelic Salutation, by Buonincontro da Reggio, as early as 1480, though this plate was not engraved for the purpose of being printed from, being apparently a goldsmith's ornamental performance. An impression from it may be seen in the B. Museum Coll.: it is in reverse. More effect would have been produced if it had been printed off in the negative manner, so that the lines and dots might have detached themselves white from

a black ground, instead of black from a white ground, as in the ordinary method. Nagler states (vol. ii. n. 209), there to be 'an old German punctated piece, a Madonna and Child, whose origin is earlier than that of the prints of Campagnola.' We regret we do not know the example to which Nagler refers. Not more than eight pieces by Pelligrino are recognised. Some of them are marked **PP**.

MARCELLO FOGOLINO. Born, Padua, *circa* 1470 ;
was living in 1550.

(Paff., vol. v. p. 145.)

This master, though born at Padua, belongs properly to the Venetian school. Only six prints by him are known, and they are of the greatest rarity. He is noticed here on account of his being one of the earlier workers in the punctated manner. Paffavant remarks of him,—

'His burin has much lightness, and is of great freedom in the contours; his drawing is round and full, and his shadows are executed by means of short, irregular hatchings. He appears to have sometimes sought the aids of a mordant and dry-point in finishing his *gravures au maillet*.' (vol. v. p. 145.)

At the Durazzo sale, three pieces by Fogolino were exhibited. Of two of these, viz., the Woman and her child (Paff. 3), and the Beheading of John the Baptist, photographic copies may be found in the illustrated catalogue of the above auction. An impression of the first piece is in the British Museum Collection. This print realised at the sale mentioned above 50*l.*, and the Beheading of John brought more than 120*l.*

BENEDETTO MONTAGNA. Worked at Vicenza, 1500 ;
alive in 1533.

(Bartsch, vol. xiii. p. 332.)

Scarcely any details are known concerning the life of this master, with the exception that Benedetto was probably brother

of the painter, Bartolomeo Montagna, that he still worked in 1533, since a picture by him is marked with this date, and was most likely a pupil of the old Venetian school, or of Bellini. As an engraver, he imitated Albert Dürer, some of whose pieces he copied, though at the same time he acquired a certain manner of his own.

‘His prints are unequal in technic, the earlier ones being delicately engraved with fine points or dots in the gradations, which dots in the later impressions are scarcely to be perceived. Evidence of this may be observed in old brilliant black impressions of numbers 2, 14, 17, 19, 22, 27–29, &c., of Bartsch. Some pieces are, on the other hand, very coarsely treated, and so different that they might easily be assigned to another hand. Abraham’s Sacrifice (B. i.), Orpheus (B. 25), and particularly the Wrangling Peafants (B. 30), may serve as examples. These and analogous pieces are certainly not by Benedetto Montagna, even when they bear the initials, **B M.**’ (Nagler, i. n. 1959.)

It has been before mentioned that in several editions of Venetian works of the years 1490 and 1499, and in the famous *Hyperotomachia* occur engravings from metal or from wood, which bear the marks **b** and **b M.** These letters have been supposed by some persons to indicate Benedetto Montagna.

Passavant describes fifty-six pieces by this master, an etched copy by him of one of Dürer’s prints, and ‘a grand composition’ painted by him, but engraved on metal by ‘Jacques de Strasbourg, who was probably at Venice in 1503.’

A Saint George in Roman armour, attributed to B. Montagna, was sold at the Marochetti auction for 16*l.*

GIULIO CAMPAGNOLA. Born Padua, 1482;
was living in 1516;


(Bartsch, vol. xiii. p. 368;)

Was the more eminent of the three Campagnolas—Girolamo, Giulio, and Domenico. According to some authorities he was the son of Girolamo. He was a remarkably gifted man, displaying his abilities early in life, and excelling in several branches of art.

Zani considered that he worked as an amateur only, not as a professional artist, a view rejected by more recent writers. Not having any style of his own, as regards design and composition, G. Campagnola imitates or translates by turns Bellini, Giorgione, and Mantegna.

‘Influenced by a perfect passion for the works of Giorgione, Giulio has remained the most faithful renderer of the master. If the compositions and figures of the one like those of the other offer but little interest and are devoid of true beauty, they yet please by the perfectness of their execution, by their luminousness, and their extreme harmony. . . . His prints have been delicately engraved on a very soft metal, and hence the impressions usually met with have often a harsh or heavy look in lieu of the warm and luminous transparency to be seen in choicer examples.’ (Galichon, *Gaz. des Beaux-Arts*, 1862, vol. xiii. p. 332.)

G. Campagnola was one of the first, as we have seen (vol. i. p. 87), to introduce a punctiform or dotted work in his engravings. In some instances, as, *e.g.*, in the Saint John the Baptist (B. 3), and the Femme Couchée (Plaf. II), this procedure was adopted with much tenderness and ability, and these prints are fine examples of the master. In other cases, the general work is, in our opinion, rather detracted from than otherwise, the same inky, lithographic character before noticed as existing in Pelligrino’s prints being observable here.

Seventeen pieces of this master are catalogued. They are all of great rarity. Some are marked with the name, others with Pat. *i.e.* *Patavinus*, or Antenoreus; and on one is the cypher .

The Saint John the Baptist (B. 3), an early impression, in fine condition, uncut at the lower portion, the figure being entire was sold at the Howard sale (1873) for 131*l.* Christ and the Samaritan Woman (B. 2), brought 15*l.* 15*s.* at the Marochetti sale, and 60*l.* at the Durazzo auction. The Ganymede (B. 5) realized at the latter more than 25*l.*

DOMENICO CAMPAGNOLA. Worked during the first quarter of the 16th century.

(Bartsch, vol. xiii. p. 377.)

According to the usual account given of this master, he was either the brother or nephew of Giulio Campagnola, was born at Padua, was a distinguished pupil of Titian, and lies buried in the grave of Giulio, in the first court of the cloisters of St. Anthony at Padua. All this is doubtful, however, for there are reasons for thinking that there were two Domenicos, and that the eminent pupil of Titian was not the old Domenico Campagnola, to whom reference is here made, some of whose prints bear the dates 1517 and 1518. The question is fully discussed in Nagler, vol. ii. n. 1004.

Probably not more than twenty pieces can be fairly attributed to the senior Domenico Campagnola. His technic is very different from that of Giulio Campagnola, consisting of long and wiry lines. Nevertheless in one or two pieces traces of a punctiform process are evident, as, *e.g.*, in the Venus, B. 7.

'In the Concert of Shepherds (B. xiii. p. 383) both Giulio and Domenico worked. All the right-hand portion of the print has been engraved by Giulio with a formal dry and delicate stroke, while the left, both figures and landscape, has been executed by the free and vivacious point of Domenico.' (Galichon, *op. cit.*)

A copy, by Jerome Hopfer, of the Battle, B. 10, may occasionally be met with, and, according to Passavant, recent impressions on strong paper, from the original plate, likewise exist. At the Marochetti sale, the Musical Shepherds, B. 9, brought 12*l.*; and the Dance of Cupid, Pass. 16, 50*l.* At the Durazzo auction, the master's chief piece, the Assumption, B. 4, realized more than 50*l.*, as did also the Musical Shepherds, B. 9.

Several old Italian woodcuts exist, having either the sign or name of Domenico Campagnola on them; and on one is the date MDXVII. These cuts, either wholly or in part, have been usually ascribed to the elder Domenico Campagnola; others doubt this paternity, and allot the pieces in question either to the junior

Domenico C., or to Domenico dalle Greche, believing that the marks have been added or altered at an after period.

DOMENICO CAMPAGNOLA the Younger is supposed by Nagler to have been the author of an *etched* landscape described in the Catalogue of the Marquis Malaspina, and attributed by Passavant to Domenico the Elder. The supposition that the latter was the author has given rise to the erroneous opinion that Domenico Senior was the inventor of the etching process.

It must suffice to mention, as other early Italian engravers of the schools we have been considering, and of central Italy generally, Altobello dei Melloni, G. Battista del Porto (*le maître à l'oiseau*), Girolamo Campagnola, the Master of the Rat-trap or **NADAT**, D. Bramante d'Urbino, and Lorenzo Costa. Besides the examples—few in number, and of unfrequent occurrence—of these masters, more numerous anonymous pieces may be seen in public collections, but which are nearly as difficult for the collector to procure.

There yet remain two artists so eminent in character that we cannot dismiss them so curtly as we have parted from the rest, though it will be hopeless for the collector to expect to obtain examples of their supposed work. One is Leonardo da Vinci, the other Francesco Raibolini or Francia.

LEONARDO DA VINCI. Born, Castello da Vinci, near Florence, 1452; died, Cloux de Murailles, Amboise, 1519.

(Pass. vol. v. p. 179; also p. 77 nn. 21, 22, 23.)

It is the opinion of some good authorities that this versatile genius and great painter produced not only various designs for other persons to engrave from, but actually worked himself both on copper and wood. Several of the pieces, however, which have been attributed to him by some critics, have been ascribed by others to his master Verocchio (Pass. vol. v. p. 53), to Pollajuolo, Mantegna, G. A. da Brescia, Giacomo Francia, and Duvet. The truth being, we suspect, that with the exceptions of the small 'Portrait of a Young Female in Profile'

(sometimes called *Mona Lisa*), Pass. n. 1, in the cabinet of the British Museum, and of the 'Head of a Female Crowned with Ivy' (Pass. n. 2, wrongly described as of a man), having the letters **ACHA** on the left, and **LE-VI** on the right of the *medaillon*, (i.e., *Academia Leonardo da Vinci*); it is extremely doubtful indeed, if any of the pieces which have been allotted to this artist are the work of his hand. That some of them may have been engraved after the designs of L. da Vinci, or have originated in the Milan Academy, with which he was connected, is very likely to have been the case. Nevertheless, we admit that we are somewhat loth to relinquish the Head of an Old Monk, which was in the Durazzo Collection, and which is attributed by Bartsch (vol. xiii. p. 241, n. 21) to Mantegna.

As regards the Three Horses' Heads (Pass. 10, and the large portrait of a female (assigned by Passavant to Verocchio (vol. v. p. 53, n. i.), and by others to G. A. da Brescia), we should certainly reject them from a place here. As to the several rare impressions, in the B. M. collection and elsewhere, of the 'Last Supper,' there cannot be much doubt that they are the works of engravers of the time of Leonardo, and not of the master himself. To M. Dupleix, however (Bibl. 22, p. 50), the Three Horses' Heads convey more evidence of the feeling and work of the master than do any other of the examples to which reference has been made.

'With respect to the other prints attributed to Leonardo we could not say so much. We have examined them at the British Museum, and while fully admitting that the Bust of a Woman in profile, the Woman crowned with Ivy, and the Head of an Old Man—that which Bartsch looked on as the work of Mantegna—strongly recall the manner of the illustrious Milanese we are yet loth to decide, preferring, until after a fresh examination, to declare our belief that while the examples in question were undoubtedly inspired by the great artist, they may, nevertheless, have been developed on the metal just as likely by one of his clever pupils as by the master himself.' (p. 51.)

The piece designated *Poison et Contre-Poison*, and attributed to Duvet by Bartsch (vol. vii., p. 515, n. 44), was considered by

the late Mr. Carpenter to be the work of Leonardo da Vinci. (*antea*, vol. i. p. 340, also Bryan, Bibl. 10.)

In 1874 the British Museum acquired from the Howard Collection a print supposed to be unique, and the direct handiwork of Leonardo da Vinci. It is about $10\frac{1}{2}$ inches in breadth by 9 inches in height, and represents a Winged Dragon attacking a Lion, the foreground being stony, and there are hills in the background of the design. There exists a certain drawing in red chalk by Leonardo da Vinci, preserved in the Cabinet of the Uffizi, at Florence, and an engraved copy by Zoan Andrea is described both by Passavant (vol. v. p. 81) and Meyer (vol. i., p. 702). A photographic copy of the original drawing may be found in Bardi's collection. On examining the 'Howard' Print and the photograph together, it may be seen that there are certain variations between them, and much in favour of the original drawing. In the latter, the action and expression of the Lion is finer, and the form, etc. of the wings of the Dragon superior to what they are in the print, and in lieu of the hilly background, some groups of nude infantile forms may be discerned. The technic of this print is very different from that of the Duvet, 'Poison et Contre-poison,' and more like the work in the Head of a Female Crowned with Ivy before mentioned. Had this example actually been engraved by Leonardo, hardly should we expect to find in it inferiority of action and drawing as compared with the original design. Was not the latter developed on metal by some pupil of the 'Accademia,' who was unable to embrace at once all the high characteristics of the master?

There are a few pieces of ornamental, interlaced, pattern work (Pass. 9), which have been printed off from engraved copper-plates, bearing on them inscriptions implying that they proceeded from the ACADEMIA DI LEONARDO DA VINCI. There exist, likewise, examples of the same designs which have been worked off from wood-blocks, bearing the cypher of Albert Dürer. (B. vii. p. 159, n. 140.) It has been a question—not yet satisfactorily answered—to whom the original designs were due. Some have allotted them to Leonardo da Vinci, believing that Albert Dürer had copied them afterwards on wood. Other critics have attributed them to the latter master, asserting that some of the pupils

of the Milan Academy copied them on metal from the German impressions. Thauſing has not any heſitation in believing that the original deſigns ſprang from the School of Da Vinci, as they accord with certain decorations in the ſacriſty of Santa Maria delle Grazie at Milan, which were executed at the ſame time that the great maſter was working on the ‘Laſt Supper’ in the refectory (Dürer, Geſchichte, etc., p. 274).

In Bryan’s Dictionary (art. Leonardo da Vinci), ſome intereſting diſcuſſion in connexion with our preſent maſter may be met with. The moſt recent memoir on Leonardo is, however, that of the Marquis Girolamo d’Adda, in the Gazette des Beaux-Arts, 1868, tom. xxv. p. 123, which fully merits attention. We may add that it is accompanied with illuſtrations of ſome of the very precious relics to which alluſion has been made in this notice of the maſter.

FRANCESCO RAIBOLINI (or FRANCIA). Born, Bologna, 1450 ; died Bologna, 1517.

(Paſſ. vol. v. p. 197.)

This well-known goldſmith and refined painter, of ſome of whoſe works in *niello* paper-proofs have reached us, was ſtated by Calvi* to have engraved on copper. He aſſumed that the piece, B. vol. xiv. p. 28, n. 22, and one or two other prints—ſaid to have been engraved by Marc Antonio after deſigns by Francia—were the work wholly of the latter maſter.

Francia is believed to have originally engraved the ‘Italic’ characters uſed by Aldus, firſt in the edition of Virgil, publiſhed by him in 1501, and afterwards in various editions of works which he printed. Aldus himſelf deſigned the type in queſtion after the handwriting of Petrarch in the MS. of the Canzonière.

Some perſons have doubted whether the ‘Franciſcus Bononiensis,’ who engraved the *caratteri curſivi* for Aldus, was the famous painter, but Sir Antonio Panizzi, in his eſſay, *Chi era Franceſco da Bologna* (printed for private circulation in 1856), proves him to have been ſo.

* Memorie della Vita, &c., di F. Raibolini. Bologna, 1812.

Besides eight *nielli* proofs, four engravings with the burin are described by Passavant. As all these pieces are unsigned, there is not any certainty that they are the work of this master.

The print in the British Museum cabinet, having the inscription 'Guerino dit Meschi,' is supposed by Waagen to have been executed by F. Francia (Art Treasures, vol. i. p. 247).

Children or relatives of Francia engraved at a somewhat later date. There exist a few scarce prints of the date 1530, signed **I.F.** These are usually ascribed to Jacopo Francia, the son of Francesco. Jacopo died at Bologna about the year 1557. Two pieces (B. vol. xv. p. 459, nn. 5, 6) were present in the Durazzo collection.

For details relative to the Francias as engravers, reference should be made as follows: Pass. v. pp. 197, 222; Nagler, ii. n. 2090; iii. n. 2300; Macmillan's Magazine, February 2, 1874.

PEREGRINO DA CESENA.

P

Mention has been made before (pp. 84, 87, 98) of Peregrino as a goldsmith-engraver and niellist, as well as of the opinions of some authorities that by far the greater number of pieces attributed to him, and described by Duchesne and others as true *nielli* impressions, should be regarded as engravings of ordinary character. A detailed account of these prints by Peregrino may be met with in Passavant, vol. v. pp. 205-220. Nagler, vol. iv. n. 2728, should also be consulted.

CHAPTER XVII.

ON METAL-ENGRAVING OF THE ORDINARY KIND. — ROMAN SCHOOL AND MARCO ANTONIO RAIMONDI AND FOLLOWERS.

ðð—The Roman School and Marco Antonio Raimondi, Agostino di Musi, Marco Dente da Ravenna, Caraglio, the Master of the Die, Bonafone, Enea Vico, the Ghisfis.

ABOUT the time that the eminent German master, Albert Dürer, was unfolding in the North all the power and fascination that the burin of a great genius could display, the school of Francia had just sent forth one of its pupils, who was destined to accomplish, to a considerable degree, the same for Italy. This pupil was—

MARCO ANTONIO RAIMONDI. Born, Bologna, *circa* 1480 ; *
died, Bologna, *circa* 1530.

(Bartsch, vol. xiv. ; Passavant, vol. vi. p. 3.)

Of the exact time of his birth and death we are ignorant. We learn from Vasari and Sandrart that he was instructed in drawing and design by Francesco Raibolini, and in the technic of goldsmith's engraving by some other master of the day. By 1505 Marc Antonio had engraved a plate—Pyramus and Thisbe (B. 322)—and had made a journey to Upper Italy and Venice. About the year 1510 he went by way of Florence to Rome, where he remained until 1527, working much under the direction and immediate supervision of Raphael. From Aretino, Vasari, and others, it is gleaned that during Raimondi's stay in Rome, after the death of Raphael, he was imprisoned by Pope Clement the Seventh for engraving some indecent subjects from the designs of Giulio Romano, and illustrations to Aretino's sonnets. On the solicita-

* According to Passavant, A.D. 1488.

tions of Cardinal Hyppolytus de Medicis and Baccio Bandinelli, the Pope restored him to liberty. On recovering his freedom, being desirous of showing his appreciation of the kind offices of Bandinelli, he engraved the Martyrdom of Saint Lawrence, after a painting by the latter; the engraving being shown to the Holy Father, he was so pleased with it that he took Marc Antonio under his immediate protection. Bandinelli, himself, however, was not altogether satisfied with what Marc Antonio had done, and complained to the Pope that his work had not been faithfully rendered. The latter—a reputed connoisseur in art—compared the two works, and decided that Marc Antonio was not only free from having committed faults of his own, but had corrected some considerable ones made by Bandinelli; and that, on the whole, the drawing of Marc Antonio excelled that of Bandinelli. Bartsch remarks, in a note, v. 14, p. 91,—

‘It is, in fact, observable that Marc Antonio, accustomed to the graces of Raphael, has spread over his work much of the fine manner of his excellent master, and that he has softened, so to say, the somewhat coarse and *outrée* manner of Bandinelli;’

while Passavant is to the effect that—

‘the original drawing *à la sanguine* of Baccio Bandinelli, which served for this celebrated engraving, exists in the Cabinet of Munich. It is of the greatest beauty, and of the most careful execution; and one can understand its author complaining that Marc Antonio had not faithfully copied the original; for if the pupil of Raphael has bestowed more nobility and beauty on the forms, particularly of the nude, he has done so only at the expense of the energy overruling the whole composition’ (p. 17).

In 1527 Marc Antonio, having lost everything during the sack of Rome, and been forced to pay a heavy ransom, returned to Bologna, where he soon afterwards died; at least we may conclude, from a statement by G. A. di Niccolini di Sabio, that he was not alive in 1534.

From the time of his Roman period until now Marc Antonio may be said to have enjoyed a high and almost unlimited reputation; and yet, if we may take Gilpin (who wrote in 1802) as expressing the truth, there was an interregnum—three-quarters of a century ago—when the reputation of the

master in this country was different from what it is at present, when the highest prices are given for fine impressions of his chief works. Gilpin writes :—

‘ Amongst the ancient Italian masters we cannot omit Marc Antonio and Augustin of Venice. They are both celebrated, and have handed down to us many engravings from the works of Raphael ; but their *antiquity*, not their *merit*, seems to have recommended them. Their execution is harsh and formal to the last degree ; and if their prints give us any idea of the works of Raphael, we may well wonder how that master got his reputation ; but we cannot, perhaps, in England form an adequate idea of these masters. I have been told their best works are so much valued in Italy that they are engrossed there by the curious, that very few of them find their way into other countries, and that what we have are in general but the refuse.’ (Bibl. 26, p. 56.)

The fact is, as Cumberland points out, the plates of Marc Antonio, which, after his own time—

‘ went into the hands of Salamanca, Barlacci, Lafreri, and others, are of but little value to reason from, as they frequently altered and retouched them ; and many such still exist in Rome, the plates having been pawned to the Monte di Pietà by their owners, and let out by the year by the Camera at Rome to Rossi and other moderns, such as Carlo Loffi, who in the year 1790 published a very large catalogue of the remains of the old masters at a very low price for the use of students there. These dealers, I was informed, hired the plates by the year, with permission to take what impressions they chose ; and as the demand was very slow, they seldom went to the expense of printing a greater number than were likely to be wanted—[a circumstance so far not to be deplored]. . . . The Judgment of Michael Angelo, from Mantuanus, was then in a very good state, and cheap, as these impressions then were, good older impressions or proofs were as remarkably high ; and during my last residence in Rome, which was about 1790 or 1791, a fine brilliant impression of the Massacre of the Innocents, without the *chicot* (which is certainly the finest by far), was sold to Count Manfredini of Florence for 60 sequins, or about 30*l.* sterling of our money.’ (pp. 223, 224.)

The works of Marc Antonio may be divided into three classes. In the first class may be placed such pieces as he executed during the earlier period of his artist life under the influence of the school

of Francia. In the second division come those which were produced during the master's stay at Rome, and while under the direction of Raphael. In the third class are to be found those prints which were engraved after the death of the latter. Minuter divisions might be made, but the above are sufficient for our purpose. As might be expected, the engravings of the first class are very different from those of the matured technical powers of the master, and when tracing the drawings and embodying the designs of Raphael d'Urbino; extreme examples of each division can hardly be supposed to have been engraved by the same person, they are so different in every particular, save the presence of a certain graceful feeling in all.

The works of the first division show, of course, the technic of the goldsmith-engraver with the formality and archaic religious feeling of the school of Francia. The earlier prints of this division exhibit, likewise, the hand of a young artist but slightly conversant with the mechanical part of his art, while the after ones evince greater power, freer and better drawing, a more delicate burin, and better-arranged lines; but in all there is more or less evident the early Italian work of the goldsmith and *niellatore*. To this division belong Pyramus and Thisbe, A.D. 1505 (B. 322), Orpheus (B. 314), the Nativity (B. 16), Saint George and the Dragon (B. 98), etc. Although under this division, chronologically considered, must come some of the copies—begun, probably, at Venice and finished at Rome—from the Life of the Virgin, the Small Passion and other works of Albert Dürer, yet it must be observed that in many of these copies, influenced by the spirit and manner of his model, Marc Antonio shows much advancement in the management of the graver. He becomes more of the artist and less of the craftsman, facile and freer in his work, and adumbrating that perfection in technic to which he afterwards attained in the admirable specimen of engraving the Portrait of Aretino.

Some of Marc Antonio's copies from Dürer are poor enough unquestionably, particularly those in which he attempted to treat the style and large manner of the technic of wood-engraving in the thinner and more rigid method of engraving on copper.

Among the works of the second period occur the masterpieces of the artist, the transition towards which was made through the fine

engraving of *Les Grimpeurs* (B. 487), after Michael Angelo, which bears the date 1510. It was probably begun at Florence and finished at Rome, where for so long a time Marc Antonio was to reap the advantages of an intimate connexion with Raphael.

‘There cannot be the least doubt that the part taken by the great master of Urbino in the works of the Bolognese engraver contributed in great measure to that degree of excellence to which the latter attained in his art. But we have not any right to conclude, as some have done, that Raphael himself often traced on the plate of copper the outlines of his own compositions; nor can we admit even that he corrected the first proof impressions, as sought to be shown from such a piece as the *Galatea* of Marc Antonio, which, forcibly retouched with the pen, is preserved in the Library at Vienna. The work and additions by means of dots, resorted to for a fuller modelling of the forms, do not in the least correspond to Raphael’s manner of drawing. We have every reason to think that the retouches in question are Marc Antonio’s own, since this engraving is not one of those which he has completely finished. . . . The exceptionally high talent of Marc Antonio as a draughtsman shows itself in all its force when he engraves after simple sketches of Raphael not specially prepared for engraving from, since certain parts only were finished, while others were but just indicated. The engraver must have been, therefore, completely penetrated by the manner of the master, to have been enabled to leave us from such sketches works so perfect as those which we admire in Marc Antonio’s prints.’ (Pass. vol. vi. p. 6.)

A somewhat different view from the preceding is taken by other critics. Mr. Reid, of the British Museum, *e.g.*, remarks, in the ‘*Guide to the Collection of Prints in the King’s Library*’ (p. 7),—

‘Raphael took so much interest in Raimondi’s works that he corrected the outlines of some of the subjects on the copper. These corrections are quite perceptible on a few of the plates.’

Ottley believed that the signs of Raphael’s immediate supervision are clearly to be seen in the *Judgment of Paris*, the *Adam and Eve*, and several other pieces, and that these should be considered as Marc Antonio’s more perfect works; on the whole, as they are also the most difficult to be procured in a good state of impression, from the great fineness and closeness of the lines with which

they are shaded. Among the prints of the master are three, viz., the Virgin on the Clouds (B. 47), the Virgin Weeping over the Body of her Son (B. 34), and Philosophy (B. 381), which are of such excellence in point of design and expression that a few writers have supposed them to have been wholly engraved by Raphael, as well as designed by him.

After the death of Raphael, Marc Antonio engraved chiefly from the designs of Giulio Romano. The works of this period belong to the third division, and are, as a rule, inferior to those of the previous epoch. In the engravings of the latter may be found a grace and feeling for form and expression not to be met with in the former; the drawing, too, is more correct: one can almost, as it were, take hold of the rounded limbs and feel them. There is not any laxity in the management of the burin; they are, in fact, the perfected works of a master. In the pieces of the present or third class—though many of them are of high quality—we feel that the extreme grace and feeling for form, the careful, delicate management of the burin, have diminished, and that in many instances haste, mannerism, and mediocrity have begun to appear.

It is believed that Marc Antonio, during the latter period of his life, occasionally etched his plates up to a certain point, and then finished them with the burin. Passavant notes the following as examples of such mixed method: B. 162, 165, 253-255, 367, 372, 431, 435, 436. (Pass. vol. vi. p. 7; Nagler, vol. ii. n. 2333, p. 847.)

If we inquire once more as to what those qualities are which have assured to Marc Antonio such high rank among his contemporaneous engravers, we may say with Passavant that they consist, firstly, in a—

‘perfect understanding of drawing originally learnt in the School of Francia, and afterwards carried to the highest degree of perfection under the tutelage of Raphael. To this, Vasari witnesses when he mentions the drawings of Marc Antonio after the frescoes of the Vatican preserved by him in the book of drawings of the great masters, and to which he so often alludes. Secondly, in the expression of truth and life which he knew how to bestow on the heads of his figures, and in the able and intelligent exercise of the burin which he managed with much simplicity and freedom in a style borrowed from Albert Dürer, and in which he had not any rival either

among his contemporaries or the Italian engravers of the sixteenth century who followed him. To these prerogatives, he added an exquisite sense of the style of the masters whose compositions he engraved, and no one knew better than he how to give that delicacy of contour, grace of form, and depth of expression, which we so much admire in the works of Raphael, and in which respect Marc Antonio has remained unrivalled up to the present day.' (Vol. vi. p. 9.)

With all our admiration for Marc Antonio, however, we cannot go to that extreme which leads some to regard him as the chief of engravers. We perceive unquestionably in his works an artistic Italian, though somewhat academic beauty of drawing, form and expression, not to be met with elsewhere. He has a grace of his own. His portrait of Aretino proves to what high excellence of technic he could attain. But Dürer was before him in everything but grace, and that Italian feeling for flowing outlines and elegant expression, to which it is scarcely surprising a German did not attain. Dürer was a Shakespeare, a Michael Angelo, a genius, a creator in his art; Marc Antonio was the Virgil and Horace of his time. The one held the wand of an enchanter as well as the burin, the other only the facile crayon of the accomplished artist. In respect to technic also Dürer surpassed Raimondi—the portrait of Aretino by the latter notwithstanding. The copy of Dürer's Knight and the Lady is fine *quoad* technic, but Dürer in one sense taught Marc Antonio, giving him some of the most important lessons in work and manipulation he could receive when the latter set about forging copies of Dürer's works. Much has been said about Marc Antonio's Adam and Eve (B. 1);* it has been called 'a most exquisite production,' in fact so highly has it been regarded that Raphael has been supposed by many critics to have had an immediate hand in the work of the Eve. Of the grace and fine form in it, there cannot be any doubt, nor of the goodness of the technic. But beside the Adam and Eve of Albert Dürer, it is merely a formal academic grouping of two ideal figures, and compared with that piece of consummate ugliness in certain details, the Adam and Eve of Rembrandt, it is without life, spirit, and interest.

* See Vol. I, p. 119.

This opinion may shock many, but we venture to express it. As Mr. Scott has remarked,—

‘ Marc Antonio was very great in drawing, and his prints have the singular interest of preserving to us sketches and inventions by Raphael, but otherwise he is undistinguishable from his assistants, and doubtless availed himself of aid from various hands without much detriment to the quality of his works. His prints have little charm of texture or of curious manipulation. What Raphael required was not executive delicacy, (Marc Antonio’s works done entirely by himself, had this to a singular degree, but they soon degenerated into a coarser and sharper manner,) but perfect drawing, and this he would try to insure by supervision.’

The sameness of style and absence of personal characteristics in technical procedure, which marked the older Italian engravers prevail among the workers of the present day.

‘ We remember,’ observes a writer in the *Saturday Review*, March 21, 1874, ‘ to have seen Toschi at work among his pupils in Parma, on the copper-plates from the frescoes of Correggio, and as we passed from table to table so firmly was the school established in its style that it sometimes became difficult to distinguish between the master and the scholar. Since the death of Toschi we have revisited the same atelier, and can testify that its present director, Signor Raimondi, has so far inherited the talent and traditions of the founder as to tread step by step in the old footprints.’

Bartsch met with so many pieces of the Roman School which he could not assign specifically to either Marco Antonio or his pupils, Agostini Veneziano and Marco da Ravenna, that he described the works of these three engravers under one catalogue—vol. xiv. of his well-known ‘ *Peintre-Graveur*.’

The absence of variety of texture and of feeling for colour in Marc Antonio’s engravings, is thus accounted for by Duplessis,—

‘ Marc Antonio reproduced drawings only ; he never directly addressed himself to a painting by Sanzio. This must be borne in mind, because the prints destitute of picturesque effects might otherwise incur the reproach of not rendering the tone of original paintings. For those, however, who are conversant with the productions of Raphael, this remark has but little importance. Do we not easily perceive that the Poetry engraved by Raimondi is no more the exact representation of the fresco of the

Vatican than his Saint Cecilia is the counterpart of the painting in the gallery at Bologna? Raphael, considering that engraving in the hands of Marc Antonio was not fit to render the aspects of his paintings, preferred to confide to him the preparatory studies which he had drawn on paper. In doing this, Raphael gave another proof of his admirable tact and exquisite judgment.' (Bibl. 22, p. 68.)

Great as Marc Antonio was as a draughtsman, yet in some instances his hands and feet are very badly executed, and even the heads are pieces of distortion. It is the case with all the Roman School, that while the *general* drawing and feeling for the nude are commendable, the details are often such as an Academy probationer would be ashamed to own; in fact a majority of the prints of the Roman School should be looked at a short distance off, the poor details thus become lost in the fine general effect.

In going through a collection of engravings by Albert Dürer one never tires, never feels a sameness nor want of interest, either in subject or treatment. Can we affirm the like in respect to Marc Antonio? After three or four of the fine volumes in the B. M. collection have been examined, have we not had sufficient for one sitting? And does not this hold good with respect to most of the Roman School as well as of its head, Marc Antonio Raimondi? We feel all admiration and respect for their general correctness of form, artistic feeling, and equableness of work, but we are apt to lose interest in their sameness, in their monotony of treatment and subject. The German and other Northern Schools rarely tire, for with their themes we have usually some interest and sympathy, and their manipulation is attractive both in its versatility and power. Nor is this strange; for we can admire under a veil only the fine forms of Parnassus and Olympus, the unrealities of the Fable, and a classic translation of the Christian theme, while we seize at once the imagery and live over again in the humanities through which the Northern Schools of engraving have sought to develop the subjects they bring before our minds.

'To most of us, after all steps towards it, the antique world, in spite of its intense outlines, its perfect self-expression, still remains faint and remote.' (Pater's *History of the Renaissance*, p. 148.)

Paffavant assigns 308 pieces—including a few *nielli*—to Marc Antonio Raimondi. Which of these should the collector endeavour to procure? The following are referred to as more congenial to our own taste. The Adam and Eve (B. 1, Pass. 1); God appearing to Noah (B. 3, Pass. 3); Joseph and Potiphar's Wife (B. 9, Pass. 4); Massacre of the Innocents without the *chicot* (B. 20, Pass. 9). The latter print is probably the masterpiece of the artist, and is assuredly a beautiful example of artistic and technical work. There are two well-known varieties of the print, the one just mentioned, or the impression *without the chicot*,* and B. 18 the one with the *chicot*.

The latter is considered by Bartsch as the work of Marc Antonio, but more recent authorities regard the state without the *chicot* only as his, the one having this little tree being thought to be a copy, and—in the opinion of Paffavant—by George Pencz. M. Delaborde, however, holds an opposite opinion. (Notice Historique sur le Department des Estampes, &c. Paris, 1875, p. 209, n. 22.) We coincide with those who regard the impression without the *chicot* as being the finer print. Examples of the latter are of the highest degree of rarity, the few which exist having, we suspect, become cloistered.

The Virgin weeping over the body of Christ (B. 35, P. 14); the Virgin on the Clouds † (B. 47, P. 20); Paul Preaching (B. 44, B. 17); the 'piece of five Saints' (B. 113, P. 49); Saint Cecilia (B. 116, P. 51); the Triumph of Titus (B. 213, P. 126); Dido (B. 187, P. 122); Lucretia (B. 192, P. 123); Cleopatra (B. 199, P. 124); the Dance of Cupids (B. 217, P. 167); Judgment of Paris (B. 245, P. 137); Parnassus (B. 247, P. 128); Aurora rising from the Sea (B. 293, P. 187); Orpheus and Eurydice (B. 295, P. 190); Venus rising from the Bath (B. 297, P. 141); 'Quos Ego' (B. 352, p. 138) (attributed by Cumberland to Caraglio); Prudence (B. 371, P. 200); Poetry (B. 382, P. 204); a young Female watering a Plant (B. 383, P. 227), (attributed by

* A stumpy fir-tree rising above a small group of foliage at the upper part of the right hand margin of the plate. The word *chicot* strictly means a knotty piece of the top of a fir-tree, in Italian *falcetta*.

† Of this print four distinct states were shown lately by Mr. Reid to the author, and he was given to understand that five states of the Adam and Eve and of the Dido existed.

Passavant to Beham), *Les Grimpeurs* (B. 487, P. 254), and B. 305, 333, 345, 350, and 489, are all fine examples of the master.

Beyond most, however, in point of beauty of technic, comes the portrait of Aretino after Titian (B. 513, P. 277). At the Howard sale, in 1873, a 'brilliant proof before the monogram, the ornaments in the cap, and the third and following lines of the inscription,' was sold for 780*l*. The catalogue continues—

'only one other impression of this state is known, which is deposited in the print-room of the British Museum, and which, until the discovery of this second proof, was always considered unique. The paper is cut away at the bottom, but sufficient remains to prove that the remaining lines are not there.'

The impression which was sold at the Brentano auction in 1870, was purchased by the Baron Ed. Rothschild for 5340 florins.

The series of Small Saints is noteworthy, as are likewise the Martyrdom of Saint Lawrence, and the strange composition known as the Sorcerer and Skeleton, or the Stregozzo, by some attributed to Agostino di Musi.

A simple tablet without any mark on it may be found on some of Marc Antonio's pieces. On others the tablet has a monogram forming **MAF ME**. The monogram exists on other pieces without the tablet. On a few prints a date may be met with. On some pieces there are not any marks in the early states, but they have been added at an after period to the plates, and the monogram has been appended likewise to spurious engravings with which the master never had anything to do.

The collector should be made aware that as respects Marc Antonio it is more difficult to procure good impressions than it is of other engravers of the same date. The mass of Marc Antonio's engravings about in the hands of second-rate dealers, is absolutely worthless. Those specimens which happen to be original impressions from untouched plates, are but lamentable ghosts of the truth, and forcible imprints are nothing but the coarse offspring of retouched, reworked plates. For anything at all desirable in the way of impression and condition, a high price must be paid. At the sale of the Hippisley Collection in 1868, the Adam and Eve brought 240*l*., the Piece of Five Saints

192*l.*; the Dance of Cupids, 144*l.*; Judgment of Paris, 94*l.*; a Bacchanalian Frieze, 160*l.*; Mars, Venus, and Cupid, 83*l.*; Galatea, 50*l.*; Philosophy, 50*l.*; Young Female with cup in right hand, 40*l.*; Three Doctors, 30*l.*; Plague of Athens, 18*l.* 18*s.*; Bather, 80*l.* At Baron Marochetti's auction, 1868, the Adam and Eve realised 136*l.*; God appearing to Noah, 29*l.*; Massacre of Innocents, with *chicot*, 40*l.*; Descent from Cross, 36*l.*; Virgin weeping over body of Christ, 41*l.*; Notre Dame à l'Escalier, 20*l.*; Virgin on the Clouds, 35*l.*; Martyrdom of Saint Lawrence, 40*l.*; Saint Cecilia, 51*l.*; twenty-three Small Saints in a volume, 81*l.*; Triumph of Titus, 52*l.*; Judgment of Paris, 80*l.*; Two Fauns carrying a child in a basket, 56*l.*; Apollo, Minerva, and Muses, 46*l.*; Angels of Chigi Gallery, 26*l.*; Amadeus, 23*l.*; Man with two Trumpets, 48*l.* 10*s.*; Philosophy, 24*l.* 10*s.*; Three Doctors, 24*l.*; and the Cassiolette, 33*l.* 10*s.*

None of the *nielli* have reached us, which it may be presumed were executed by Marc Antonio during the early part of his career, or while in the school of Francia. About half-a-dozen pieces regarded of this character which were engraved when he was at Rome are preserved in public collections. A description of these may be found in Passavant.

Marc Antonio copied nearly eighty pieces of Albert Dürer; some of his copies are specimens of very good work, others are the reverse. He selected chiefly the more famous Dürer woodcuts to follow. An account of nearly seventy of these copies may be found in the fourteenth volume of Bartsch, and details of the remainder in the sixth volume of Passavant.

Next to Marc Antonio in importance comes,—

AGOSTINO DI MUSI (or A. VENEZIANO). Born, Venice,
circa 1490. Working up to 1536.

(Bartsch, vol. xiv.; Pass. vol. vi. p. 49.)

The earliest precise information we have of this master is to the effect that he was working at Venice in 1514, for he had then copied certain prints of Giulio Campagnola, Dürer, and others, and placed this date on some of his copies. In 1515

he went to Florence, and the year following to Rome, where he became a pupil of Marc Antonio, and gradually attained such excellence that a few critics have placed him on an equality with his master, a position, however, he is not by more general consent and right appreciation permitted to hold. Perhaps between a few of the better pieces of A. di Musi and some prints of Marc Antonio which are not of the highest quality, there may not be much disparity, but on the whole Marc Antonio was, in a twofold sense, A. di Musi's master. In two pieces, viz., the Emperor Hadrian with Androclus (B. 196), and *La Carcasse* or *Lo Stregozzo* (B. 426), Marc Antonio and A. di Musi have been thought by some to have worked conjointly, while others have ascribed the engravings in question either to Marc Antonio or to his pupil separately.* The latter never attained to the perfection of Marc Antonio; he is often very unequal in his work, his lines being sometimes very meagre, at others, strong, and even coarse. We must say this, however, in his favour, viz. that the interest felt in going through a series of Agostino di Musi's prints is not so apt to lessen as when doing the same with the works of Marc Antonio. We continue more in sympathy with the subjects of the former artist, though we recognise the want of that graceful feeling and technic which are present in the latter.

About 1523 A. di Musi joined Marco Dente da Ravenna in engraving such compositions of Raphael as had not already been engraved by Marc Antonio. It is supposed that they likewise associated with them other and less able workmen in this office, as prints of their school and character are known which are so inferior in technic, that they can hardly be ascribed to either A. di Musi or Marco da Ravenna.

The sack of Rome in 1527, which drove Marc Antonio away ruined, and cost Marco Dente his life, would seem to have been less hard upon A. di Musi, for though he is considered to have sought refuge in Mantua with Giulio Romano, he returned in 1528 to Rome, where he continued to work as late as 1536, at least this is the latest date to be found on his prints. During the latter part of his life he engraved a considerable number of

* Refer to Delaborde's '*Notice Historique*,' etc., p. 217, n. 34, mentioned under Appendix A.

portraits, antique statues, bas-reliefs, vases, etc. He is supposed to have died in 1540, but the exact period of his death is not known.

Between 180 and 190 pieces may be assigned to A. di Mufi. Of these about half have on them the initials **AV**—occasionally in a tablet—the **A** being in a few instances of Gothic form **A**. Sometimes a date is present ranging from 1514 to 1536.


As examples of the master we may adduce Venus in the Workshop of Vulcan (B. 349, p. 50), Ananias struck Dead (B. 42, P. 16), Iphigenia recognising Orestes (B. 194, P. 35), the Emperor and Warrior (B. 196, P. 36), previously referred to; a Woman carrying a Child (B. 450, P. 100); a Woman with Eggs (B. 453, P. 101); Man with a flute and Book or Man with a Lyre (B. 454, P. 102).

Agostino di Mufi had two relatives, engravers, the one a brother, Lorenzo di Mufi (1535); the other Giulio di Mufi (1554), either his nephew or son. The article on A. di Mufi, in Nagler, vol. i. n. 1423, should be consulted.

MARCO DENTE (or MARCO DENTE DA RAVENNA). Born, Ravenna, —? died, Rome, 1527.

(Bartsch, vol. xiv.; Pass. vol. vi. p. 67.)

Of this eminent pupil of Marc Antonio we know little more than his works. He is believed to have sprung from a patrician family—Dente of Ravenna; to have been induced by A. di Mufi to take up the graver; to have become closely associated with him at Rome, in the school of Marc Antonio, in engraving the works of Raphael, and to have lost his life at the sacking of Rome by the Spaniards, in 1527. On one piece only, the Laocoon (B. 353, P. 48), does the name of the master occur in full, and the earliest date on his works is 1515.

Marco Dente signed his pieces variously: on some is a monogram, forming **RS**; on others is a **D**, or an **R**, or a mark like  **R**.

‘As a rule,’ writes Passavant, ‘Marco Dente is seen only to advantage when he copies the engravings of his master, whose beauty of drawing and

delicacy of burin he did not possess. In both these respects he is often stiff and inferior to Agostino Veneziano.' (p. 68.)

The writer just quoted ascribes sixty-five pieces to Marco Dente. Of these the following may be specially referred to. The Large Print of the Massacre of the Innocents, after Baccio Bandinelli (B. 21, P. 3); Sacrifice of Noah (B. 4, P. 1); Venus on the Sea (B. 323, P. 31); Venus and Cupid on Dolphins (B. 324, P. 32); Juno, Ceres, and Psyche (B. 327, P. 71).

GIOVANNI JACOPO CARAGLIO (or JACOBUS VERONENSIS).
Born, Verona, end of fifteenth century; died, Parma, *circa*
1570;

(Bartsch, vol. xv. p. 61;)

Was a highly esteemed member of the school of Marc Antonio, if not an immediate pupil of that master. He went early to Rome, where he continued working in the manner of Marc Antonio, and attained considerable repute. For a time he abandoned the graver for gem-cutting and analogous work. He proceeded to the Polish court of King Sigmund the First, but returned to Parma shortly after 1558. He is considered not to have engraved much on copper after 1539; at any rate all his known pieces are supposed to be anterior to this time.

About seventy pieces are attributed to Caraglio. Two of them bear the date 1526. Some of them have the cyphers *M.A.* on them. 'The prints of Caraglio,' observes Bartsch, 'though unequal in execution, exhibit in general the work of a neat, delicate, and facile burin, nearly all have the merit of correct drawing, and are full of taste and grace.'

The fine print known as the 'Quos Ego' (B. xiv. p. 264, n. 352), representing Neptune calming the tempest which Æolus has raised to destroy Aeneas' fleet, is usually attributed to Marc Antonio Raimondi.


'Yet I do not hesitate to say that there is nothing that at all resembles Marc Antonio's style in it, whilst it in many points corresponds with the best style of Caraglius, particularly that of the Fortitude on the rock so justly attributed to that master, who, in his best works, comes very near his in-

structor. . . . This print is truly fine, especially the Neptune and Sea horses, and worthy of a great master, but the merit of the engraving belongs chiefly to Caraglius, and in the sky a part is like Bonafoni. Why it has been given to Marc Antonio I could never learn. It has no monogram, and Caraglius was shy of marks. A great but modest engraver as well as fine artist, in every sense of the word.' (Cumberland, Bibl 14, p. 489.)

Reference may be made to Nagler (vol. i. n. 1539) for further information concerning this master.

THE MASTER OF THE DIE. Working at Rome from 1532 to 1550.

(Bartsch, vol. xv. p. 181.)

A considerable number of fine prints have reached us evidently by one of the more reputable members of the school of Marc Antonio, which bear the device of a small die, on which is sometimes placed the letter **B**,—thus, . Four pieces having the letters **BV**, and not any die, and a few others without any letters or mark, have been assigned to the same engraver, who is usually known as 'The Master of the Die.' Some of these prints bear the dates 1532 and 1533, and a portrait of Pope Julius the Third, who reigned from 1550 to 1555, leads to the conclusion that the engraver must have continued to work up to this period.

But who was the 'Master of the Die?' Various surmises have been formed, yet in truth all are unsatisfactory. He has been called the 'Old Beatricius Venetianus.' He has been taken for a Giovanni Francesco Zabello, a Bebelles Bergamensis, Bastiano Vini, Bernard van Orley, and for Barthel Beham a Nürnbergian, who is supposed to have studied under Marc Antonio in Rome and Bologna. Cumberland (p. 195) held the opinion that those pieces which have the Die with a **B** on it, were early works of Marc Antonio, after the designs of Baldassare Peruzzi. Other writers have supposed the die to be a *rebus* on the artist's name, and so have called him **DADI** or **DADO**. That he was a Venetian is equally clear to others, from the **V** on some of his pieces.

The truth is, we do not know anything for certain of the personal history of the artist.

‘The prints of the Master of the Die are not all of equal merit, but it must be allowed that the drawing is generally correct and the technic good. The only fault to be found with this master is, that he makes his figures too short, their heads too large, and the arms and legs too robust. In other respects his burin approaches that of Marc Antonio, of whom he appears to have been a disciple. In the “History of Psyche” there are several pieces scarcely inferior to the works of that excellent engraver. Compared with Agostino Veneziano he is, we think, to be preferred to him. It is certain that in his drawing he was superior to the latter, and that he worked with a firmer burin.’ (Bartsch, p. 182.)

A fine set of the History of Psyche constitutes a very satisfactory example of the Master. Some writers have attributed this work (B. vol. xv. p. 211, n. 39–70) to Marc Antonio, so excellent are certain pieces of the series. Cumberland writes—

‘I have a decided opinion that the riddle of this master [the prints of Cupid and Psyche] is discovered, and that they are (with the exception of what Agostino executed for him) all of them etched by Marc Antonio Raimondi from the designs of Balthasar Peruzzi, long before he had acquired that skill with the graver, which enabled him to follow with so masterly a hand the fine outlines of Raphael.’ (Bibl. 14, p. 194.)

According to Vafari and Passavant, the original compositions of this series were by Michel Coxcie. (See Pass. vol. vi. p. 100, n. 39–70.)

The Virgin crowned by Christ* (B. 9); the Bearing the Cross (B. 2); Christ on the Tomb (B. 5); Venus removing a Thorn (B. 16); Jupiter and Ganymede (B. 25); and Æneas saving Anchises (B. 72), are pieces worthy of selection. In B. 25 a close approach is made to the manner of Marc Antonio.

GIULIO BONASONE. Born, Bologna, *circa* 1510; died, Rome, *circa* 1580.

(Bartsch, vol. xv. p. 103.)

This master was a pupil of Lorenzo Sabbatini, afterwards imitating the style of Marc Antonio. He has executed some good

* For an interesting discovery recently made known in connexion with this print, see Gazette des Beaux-Arts, July 1873, p. 88.

prints, but which, though often effective at first sight, on closer inspection exhibit an inferiority of technic and slighter knowledge of the engraver's art greater than might have been expected, and beyond that evinced in the works of the masters already mentioned. With some collectors Bonafone has been in high repute, and Cumberland speaks of him with much fervour and detail, but Duchesne remarks,—

‘he never acquired either a delicate or scientific technic. He appears to have desired to represent subjects interesting by their composition rather than figures correctly drawn. He neglected the accessories likewise, which gives to his pieces a dryness often but little agreeable.’ (Descriptions, &c., ed. 1855, p. 43.)

More than 350 pieces are described by Bartsch. On Bonafone's prints his name in full is sometimes present, in other instances Julio B., or IB, or IB.F, may be seen. Bonafone occasionally employed the monogram **IVB** with a mark over it

IVB . IB . The earliest date to be found on his prints is 1531; the most recent, 1574. In reference to the works of this master, Cumberland (Bibl. 14) may be consulted.

ENEA (or ÆNEAS) VICO. Born, Parma, 1523; died, Parma, 1567.

(Bartsch, vol. xv. p. 275.)

En. Vico was not only an able draughtsman but was a cultivator of Science, and in particular of numismatics. He went at an early age to Rome, and entered the *atelier* of Tomaso Barlacchi, an engraver as well as a publisher of prints.

Enea Vico tried to select some particular style that he might follow, and successively imitated the manners of A. di Mufi, Caraglio, Bonafone, and of Marc Antonio. At an after period this master worked at Florence and Venice. Passavant suggests that it was not until 1550 that En. Vico formed a special method of his own, in which he combined much delicacy of execution with

fine and closely laid lines, sometimes giving to his prints a certain metallic-like aspect.

According to Cumberland (op. cit. p. 398) on studying his works we may perceive that—

‘ he was working from a slight washed drawing, as in the Vulcan, in others, from a finished design, as in the Entombment after Raffael, and with greater care as to the cut of his graver when copying the antique, as in the Graces. His Medals of the Empreſſes, accompanied by their biography, are alſo completed with a preciſion that would do credit to Raimondi, and his frontiſpiece to that work has never been rivalled. Like Baptiſta Franco, he loved a curled ſtroke, but he poſſeſſed more clearneſs and a finer termination of lines as well as greater variety in his effects.’

Pieces illustrative of En. Vico's own ſtyle are B. 18, 254, 255, 407-416, and 418. He was very productive, not leſs than 503 pieces being aſcribed to him by Paſſavant. The dates to be met with on them range from 1541 to 1560. A monogram forming the letters **Æ** with a **V** following occaſionally on a tablet, are to be found on ſome prints, while on others **AEN; AEN. V.F.** may be ſeen. More frequently the name is given in full. The Leda (B. 25) is reckoned one of the maſter's more ſucceſsful works.

GIOVANNI BATTISTA MANTUANO (or GIO. BAT. GHISI, or GIO. BAT. SCULTORE). Born, Mantua, 1503; died, Mantua, 1575.

(Bartsch, vol. xv. p. 373.)

In the hiſtory of Italian engraving there has been handed down a Mantuan family of four artiſts known as the ‘GHISIS.’ Of this family it has been uſual to conſider GIOVANNI as the head, GIORGIO G. as his ſon, or brother, or nephew; ADAMO G. as Giovanni's ſon, and DIANA GHISI as Giovanni's daughter.

Recent reſearches have tended to ſhow that there is much error in this view of the matter. It has been affirmed that GIOVANNI BAT. MANTUANO was not a Ghisi, but that his family name was Scultore, or De Scultori. Others have aſſociated him with Giov. Bat. Bertano or Britano of Mantua. Adamo and Diana

are believed to have been his children, and therefore not of the Ghisi family. GIORGIO G. is allowed to have been a true Ghisi, and to have had a brother—THEODORO GHISI—a painter; both are supposed to have been pupils of Giulio Romano. This question as to the relations of the Ghisi family is an involved one, and we must refer for details to Nagler (iii. nn. 185, 1995), and to the sixth volume of Passavant.

Sufficient here to say that there are about twenty Italian engravings, having the general characters of the Marc Antonio, or Roman School, about them, in part bearing the signature, 'I. B. Mantuanus,' other pieces having 'I. G. Mantuanus,' or **IBM**, **IBM**. Sometimes the name is followed by 'Sculptor,' which some critics, instead of regarding as synonymous with *sculpsit*, have looked on as a family name,* basing their opinion on some mortuary archives of the time extant. (See Pass. vol. vi.) The dates on these pieces range from 1536 to 1540. Their author, Giov. Bat. Mant., is supposed to have taken up the graver for a limited period only. He imitated the styles of Marc Antonio and of the Master of the Die. His technic is dry and deficient of care in the half-tones, but the drawing, particularly of the nude, is to be commended. One of the master's chief pieces is a large one, after Giulio Romano, with numerous figures in it, viz. the Sally of the Trojans against the Greeks (B. 20). It has on it the date 1538. Hercules strangling Antæus (B. 12) is likewise noteworthy.


ADAMO GHISI (SCULTORE) MANTUANO. Born, Mantua, 1530? died, — — ?

(Bartsch, vol. xv. p. 417.)

Supposed to have been a relative of the foregoing master. The dates to be met with on his pieces range from 1566 to 1577, but Adamo G. would appear to have commenced engraving much earlier than the first date, and 'if the engraved title of the Figures of Michael Angelo, with the year 1585, be really by him as the catalogue of the Sternberg Collection (no. 2104) indicates, Adamo

* Sculptor being regarded as Scultore Latinised.


must have lived much longer than has been hitherto supposed.' (Paff. vol. vi. p. 140.) Adamo appears to have resided for some time at Rome, and to have imitated the technic of Giorgio G., but was not so good as the latter engraver either in his drawing or his work.

About 130 pieces are ascribed to Adamo Ghisi, the majority being after the designs of Giulio Romano. The cypher is .

DIANA GHISI (SCULTORE) MANTUANA. Born, Mantua, *circa* 1535 ; died, — ?

(Bartsch, vol. xv. p. 432.)

Considered to have been the daughter of Giovanni Battista G., before mentioned. Her prints bear dates ranging from 1581 to 1588, some of them having been executed in Rome. About 1579 Diana G. married the architect and sculptor, Francesco Ricciarelli, of Volterrano, after which she occasionally added to her own baptismal name the family name of her husband. Vasari speaks of her as 'graziosa fanciulla.'

Sixty pieces are attributed to Diana Ghisi. In a few instances the word 'Diana' alone is on her prints, more generally it is followed by *incidebat*, or *Mantuana*, . In her piece of the Martyrdom of Saint Catherine (B. 27), the effect is very good, but, remarks Bartsch, 'on n'est pas bien assuré que ce soit effectivement son ouvrage.'

GIORGIO GHISI MANTUANO. Born, Mantua, 1520 ; died, Mantua, 1582.

(Bartsch, vol. xv. p. 384.)

This engraver was the most eminent of the members of the comprehensive family of the Ghisis. Originally a pupil of G. Romano, he was early at Rome, where he continued to work, developing the compositions of Raphael, Michael Angelo, G. Romano, and others. As a draughtsman he attained marked

eminence, apparently being most influenced by the style of Michael Angelo.

‘In the works of his early years the forms of his figures stand sharply out; the muscles and the light parts are almost always only in outline, the countenances are unattractive, and the subordinate work is neglected. He then handled the burin with great freedom, not troubling himself about its regular disposition. At a later period he fell into quite an opposite practice. He now perfected his work, elaborating the more subordinate portions. His stroke is regular and tender, his contours are blended, the forms of his figures rounded, and gradually dots take the place of free small lines to an extent unknown in any previous master. The best pieces of his second period may be examined side by side with the works of Marc Antonio, but we cannot subscribe the judgment of Milizia, viz. that the hard and unyielding graver of Marc Antonio became pliant and tender in Ghisi’s hands. Even the most carefully executed pieces of the latter are not entirely free from hardness, and are deficient in due gradation of tone.’ (Nagler, vol. iii. n. 185.)

Seventy pieces are ascribed to **GIORGIO GHISI**, on twenty-five of which dates occur, ranging from 1540 to 1578. On some the name in full occurs; on others *Georgius Mantuanus*, or *G. Mant*, or only **GMF**. In some instances may be observed the capital letter **G** and a monogram, forming **GM**.

Probably as good examples of Giorgio Ghisi’s talents may be found in his series of six pieces after the paintings of Michael Angelo in the angles of the Sistine Chapel (B. 17-22), or in his series of four after Primaticcio (B. 36-39), as among any of his works.

The Dream of Raphael (B. 67), the Birth of Memnon (B. 57), the School of Athens (B. 24), the Dispute of the Sacrament (B. 23), are reckoned some of his more important prints.

The collector may stop without much loss at the Ghisi family when supplying his cabinet with examples of the purer burinists of the Italian school. To extend his researches would involve him in an almost unlimited range, embracing many masters of inferior character, with but few of repute when compared with those whom we have already mentioned. There are still some Italian engravers, however, to whom we have to direct special attention

but these we have chosen to keep together, and regard as rather etchers than burinists.

The perfection of the Italian school of burin engraving is to be seen through Marc Antonio in its Roman branch, the reputation of which continued to be maintained by Agostino di Musi, Marco Dente da Ravenna, G. J. Caraglio, and the Master of the Die. But after these engravers its prestige began to wane, for though in the works of some of the followers of Giulio Romano and of the Mantuan school, the art of engraving was often practised to considerable advantage, yet it must be confessed, that Bonafone, Enea Vico, and the Ghisfis, with all their ability, too often gave evidence that the art had passed its meridian, that its star had culminated.

Nearly contemporaneous with the school of Marc Antonio, or following it, and with the Mantuan party, were other masters, who, though occasionally producing some tolerable work, made the distance still greater between them and Marc Antonio and his scholars. Such were Nicolo Beatrizet, Nicolo della Casa, Cesare Reverdino, Giulio Sanuto, Mario Cartaro (Marius Kartarus), Giov. Battista Franco, Martino Rota, Cherubino Alberti, Cornelius Cort, and Antonio Tempesta.

Besides the works of these engravers exist numerous prints of this period belonging to masters of monograms, and marks; likewise many anonymous pieces, nor should the rather extensive series of works of the anonymous scholars of the school of Marc Antonio preceding them be forgotten.

The sixth volume of Passavant, and the 14, 16, 17 vols. of Bartsch, may be referred to concerning the above and other well-known names, as also relative to the Italian masters of the School of Fontainebleau, the chief members of which were F. Primaticcio (Ital.); L. Thiry de Deventer; Antonio Fantuzzi da Trento (Ital.); Dom. del Barbieri di Firenze (Ital.); G. Dumoultier, and the master of the initials **IVB**.

CHAPTER XVIII.

THE CHIEF ETCHERS OF THE ITALIAN SCHOOLS.

Chief Etchers of the Italian Schools, illustrated by

¶ — Parmigiano, Meldolla (Schiavone?), Annibale Carracci, Guido Reni, Cantarini, Scarfello, the Siranis, Della Bella, Castiglione, Canaletto.

ζζ — José de Ribera.

SEVERAL of the Italian, like the German engravers, early employed on some of their plates more or less of the etching process in carrying forward their work. From Domenico Campagnola (Senior acc. Passavant, Junior acc. Nagler, *antea*, p. 125) having been considered the author of an etched landscape in the Malaspina collection, the erroneous opinion has prevailed with some that this master was the inventor of the etching process. Marc Antonio Raimondi, as we before stated, had recourse to it in some of his later pieces, and Cumberland asserts that both Raphael and Titian have left us examples of work with a mordant on copper (Bibl. 14, pp. 205, 384, 450.)

FRANCESCO MARIA MAZZOLA (or MAZZUOLI or PARMIGIANO).

Born, Parma, 1503; died, Cafalmaggiore, 1540;

(Bartsch, vol. xvi. p. 3);

Was undoubtedly the first Italian engraver who adopted etching as a process intended to be *complete in itself*, and who used the needle and point with freedom, and occasionally with much ability. This must be conceded, but the opinion that Parmigiano was the

inventor of etching cannot be maintained successfully for a moment (*antea*, p. 1).

It is doubtful how many pieces of Parmigiano's etching have reached us, but on one alone, and this in a certain state only, does the mark **F.M.F.** occur (Nag. ii. n. 2289). At one period several of the works of Andrea Meldolla (called also Schiavone), and certain pieces having the signature **FP**, were wrongly ascribed to Parmigiano. Probably not more than fifteen or sixteen pieces by this artist are known to collectors. Bartsch refers to fifteen, two of which (B. 9 and 15) are in the opinion of some critics spurious. Three others genuine may be added to Bartsch's list. As regards this master to every one must be obvious

'the difficulty he appears to have laboured under in the mechanical part of the execution of some of his first prints. His plates are scratched in with the point, and being sometimes not well corroded with the *aqua fortis*, they are retouched with the graver without much delicacy of execution. From his inexperience in the process, his earliest etchings are seldom clear or perfect, though some of those executed in the latter part of his life are greatly superior. These defects, however, are amply compensated by the tasteful arrangement of his subjects and the spirit and animation of his design. It is very difficult to meet with fine impressions of his prints, as the plates have been much retouched, and have been frequently copied. The originals are distinguishable by the superior expression in the heads, and the elegance of the outline.' (Bryan.)

The Annunciation (B. 1) is a beautiful little piece which with the Entombment (B. 5), and Cupid Sleeping (B. xi.), may be selected as examples of the master. Judith (B. 1) and B. 6 and 10 are also noteworthy. St. Peter and St. John at the Beautiful Gate of the Temple (B. 7) is considered by Cumberland to have been etched by Raphael, who gave 'his own portrait or at least costume of hair to the Apostle himself—there is an opinion that the beggar kneeling and resting on his staff in the left-hand corner is Parmigiano's own portrait.'

The retouched rebitten plate (B. 7) was employed afterwards in a *chiaroscuro*, it being made to furnish the outlines and shadows, over which were worked the half tones and high lights from a wood-block. The remarks of Cumberland in connexion with this piece are worthy of perusal.

ANDREA MELDOLLA (or ANDREA SCHIAVONE). Born, Sebenico, 1522; died, Venice, 1582.

(Bartsch, vol. xvi. pp. 31, 77.)

Formerly Meldolla and Schiavone were considered different persons, and their works were described apart, but the researches of Harzen have shown that they constitute one and the same individual. (Deutsches Kunstblatt, 1853.) The pieces executed by this master are separable, however, into two divisions, viz. one including pure etchings signed with the name Schiavone, and another containing productions of the dry-point, bearing the name Meldolla, or **AM**, or **MP**. The latter mark has been taken by some persons as indicating Parmigiano. The master is believed to have been by descent a Slavonian, *i. e.* *Sclabonus* in Latin, *Schiavone* in Italian, and is named in a legal document of 1563 'Andreas Sclabonus dictus Medola.' He himself never signed his name as 'Schiavone,' and he was more usually known in Venice as 'Medola' than by any other name. That of 'Andrea Schiaon' was, it is supposed, added by Valesio, the publisher, to the *etchings* which he had ordered of Meldolla, thinking the plates would yield more impressions than those executed with the dry-point alone. (Nagler, i. n. 910.)

From the close intimacy which existed between this master and Parmigiano, the former so identified himself with the manner of his teacher that when copying the designs of Raphael he threw so much of Parmigiano's feeling into his work that many of his pieces have been ascribed to the latter. Nevertheless, as Dupleffis remarks,—

'The styles of engraving of the two masters differ. While Mazzuoli employs the acid alone, never resorting to any other measure,* Andrea Meldolla often seeks the aid of the burin, and does not hesitate to employ the dry-point. That is to say, he draws with a point on the naked metal in order to obtain effects which "biting-in" cannot bestow, and which the burin is incapable of producing.' (Bibl. 22, p. 57.)

* He does so partially—as Bryan observes—when the biting process has failed in its operation.

In the opinion of Bartsch and Zani, Meldolla was a mere copyist of Parmigiano, while Nagler speaks of him as a gifted artist, evincing his own individuality as early as his twentieth year. With Cumberland, Meldolla was a great favourite, and we agree with him and Nagler in thinking highly of the merits of the master. Some of his pieces are truly admirable, full of sentiment and grace. The heads of his females are beautiful small ovals, very delicate and graceful; they are quite Parmigianesque in expression and feeling, but of more finished technic than is usual in the etchings of Parmigiano. A collection of etchings would be indeed sadly deficient, were it wanting in examples of the work of Meldolla, or of Spagnoletto, to be presently named. Cumberland thus writes of the former,—

‘His prints are free and chiefly done by means of scratching or dry-point, some I think even without the aid of aquafortis, and by the colour of the ground must either have been done on soft pewter or very ill-polished copper. To men of taste they are on many accounts invaluable and consequently rare. . . . I am sure the more his prints are known, the more they will be valued. I began collecting them early, yet I could never get many, as Mr. Cracherode and Mr. Lambert contended with me, to whom I had pointed them out as most desirable: but at the British Museum (by Mr. Cracherode’s means) a noble collection of these things will be found full of grace and beauty.’ (Bibl. 14, p. 409.)

Commenting on a Nativity—no. 477 of his own catalogue and no. 62 of Bartsch—the writer just quoted observes,—

‘This, like all his [Meldolla] other designs, is full of beautiful heads producing effects that resemble colour; he is never studious of minutiae, but seeks effect, expression of intention, in hands full of grace, and his draperies in their lines correspond always with his figures. His prints seem gilded by light, and his lines are always flowing in the right direction. There is a magic about his manner which no one has surpassed, and only Rembrandt has equalled his keeping as well as freedom of dry-point.’ (*loco*, p. 412.)

Unfortunately fine and clean impressions of any of the more desirable of the works of Meldolla are very uncommon, and some of his pieces may be said to be extremely rare. The total number of works to be allotted to the master—assuming he and

Schiavone to be one—is not far short of 200. Moses saved (B. 2) is a covetable piece, and the Homage of Saint John and Saints (B. 64), Virgin and Saints (B. 60), and the Abduction of Helen (B. 81), are particularly recommendable. B. 16, 14, 17, 18, 23, 51-57, and 80, are good samples of the work of the Master.

Much valuable detail concerning the pieces of Meldolla may be found in Stanley's Edition of Bryan's Dictionary.

ANNIBALE CARRACCI. Born, Bologna, 1560; died, Rome, 1609.

(Bartsch, vol. xviii. p. 177.)

This eminent painter worked with the needle and acid, as well as with the burin. It is not easy to say, however, what pieces may be safely attributed to him, as many of the etchings of Marc Antonio Bellavia, have been assigned him, and the initials **AC** have been placed without warrant on other and inferior works. One of the better pieces generally considered to be by A. Carracci, the Virgin and white Raven (B. 4), is supposed by Bartsch to have been engraved by Francesco Brizio.

GUIDO RENI. Born, Bologna, 1575; died, Bologna, 1642.

(Bartsch, vol. xviii. p. 277.)

SIMONE CANTARINI (or PESARESE). Born, Oropenza, 1612; died, Verona, 1612.

(Bartsch, vol. ix. p. 121.)

Along with GIROLAMO SCARSELLO and the two SIRANIS were reputable etchers of a particular school, the chief of which was Guido Reni. It is sometimes difficult to say, of certain Italian engravings, which pieces are really by Guido, and which are only copies, or altogether factitious works signed by Cantarini, Scarfello, and others, with this artist's mark. In general, however, the greater beauty and freedom of technic in most of the prints fairly ascribed to Guido are at once evident. The

collector will do well to have an example of each of these masters, in addition to one or two etchings by G. Reni.

STEFANO DELLA BELLA. Born, Florence, 1610; died,
Florence, 1664.

A pupil of Dandini and Remy Cantagallina, imitating at first Callot's manner, but soon abandoning it, and adopting a style of his own. Bryan observes of him,—

‘No artist has handled the point with more facility and finesse than Della Bella. His execution is admirable, and his touch spirited and picturesque. He designed his subjects with infinite taste, and his plates produce a clear and brilliant effect. It is not surprising that some of his prints are slightly though spiritedly etched, when we consider that the number of them exceeded one thousand four hundred.’

Of these Jombert published a catalogue in 1782. Many of Della Bella's works, though common enough, are very pleasing; some are scarce, especially as early impressions. In the B. Museum is a particularly fine series of Della Bella's engravings.

The series of instructive playing cards by this master, after the designs of Demarets, have been fully described by the author in another volume. Had Della Bella produced somewhat less than half the number of works ascribed to him, his reputation would have been enhanced by the forbearance.

GIOVANNI BENEDETTO CASTIGLIONE. Born, Genoa, 1616;
died, Mantua, 1670;

(Bartsch, vol. xxi. p. 9;)

Was an imitator of Della Bella and of Rembrandt, and is much thought of by some collectors. A full description of above sixty pieces may be found in Bartsch (as above), and of some additional etchings in Nagler, vol. i. n. 1853.

ANTONIO CANALE (or CANALETTO). Born, Venice, 1697 ;
died, Venice, 1768.

This eminent painter was an admirable etcher, and, as Dupleffis states (p. 44), produced on copper by the aid of his magic 'point' many of the charms of his pictures.

The collector may secure with advantage any of the views of Venice, composing the series of thirty-one pieces included in Petzold's Catalogue, of which there is a notice in Nagler, vol. i. n. 301. Of these, no. 25, the Tower of Malghera in the Lagunes is especially to be admired and recommended. Canaletto's etchings are great favourites with us, as are likewise the works of—

JOSE DE RIBERA (or LO SPAGNOLETTO). Born, Xativa, near
Valencia, Spain, 1588 ; died, Naples, 1656 ?

(Bartsch, vol. xx. p. 77. Nagler, Bibl. 47, vol. xiii.)

Who, though a Spaniard by birth, was Italian by art education. He received his first instruction at Naples, but went at an early age to Rome, where he worked diligently in a state of poverty. He then visited Modena and Parma, returned to Rome, which he afterwards left to settle at Naples. Here he died in the possession of affluence and fame. Though studying successively with attention the works of Raphael, Annibale Carracci, and Correggio, Ribera was eventually more influenced by Caravaggio, with whom he came to rank as one of the chief of the School of Painters known as the *Naturalisti* and *Tenebrofi*.

Ribera occasionally took up the needle. Bartsch ascribes to him 18 pieces, Bryan 20, while, according to Sterling (*Annals of the Artists of Spain*, vol. ii. p. 756), he etched 26 plates. All the prints which we have of this master are of high character, and some are of the most masterly description. The praise bestowed on Ribera by Bartsch, Bryan, Nagler, and others, is fully merited.

'The prints of Spagnoletto are reckoned generally among the more

remarkable productions of the etching process. His Martyrdom of St. Bartholomew is a veritable *chef d'œuvre* of the art. It would be impossible to carry to a higher degree of truth the expression in the head of the Saint and in that of the executioner who is slaying him. One must admire in all the works of our artist the purity and precision of the drawing, particularly of the extremities, the delicacy of the needle and the ingenious way in which its strokes follow the forms of the muscles and drapery. Further, Ribera's etchings, which evince so facile a point, are redolent of taste, of technic so various and intelligently adapted to the different objects delineated, and dependent upon such limited assistance from the graver, that the work of the latter might be altogether doubted, though, nevertheless, it spreads over all harmony, vigour, and effect.' (Bartsch, op. cit.)

The student should note particularly the delicate and truthful work in the extremities of the figures of Ribera, which are, as Bryan observes, 'marked in a very masterly manner.'

Not any of Ribera's etchings can be said to be common, while good impressions of some are decidedly scarce. Any pieces which the collector may come across should be acquired, but it may be remembered that the chief piece of the master is the Martyrdom of St. Bartholomew (B. 6). It is a repulsive subject, but here told with a power of expression and delicacy of drawing and technic, which are remarkable. Good impressions of this print are not readily obtainable. There is a copy in reverse, and smaller than the original, having below at the left hand, *Giuseppe de Rivera Spanuol en Napoles*. There is likewise a copy without any address, and one by Killian.

Another fine etching is the St. Jerome awakened by the Last Trumpet (B. 4). This the collector should take care not to confound with the St. Jerome (B. 5), which, though admirable as it is, yields to the former both in beauty and scarceness. As ordinarily met with after the retouch, B. 4 appears much inferior to such a first state as may be seen in the Cabinet of the British Museum. On the example here referred to having at the back the name of the dealer, 'Naudet, 1790,' occurs the following note in pencil: 'Première épreuve d'un ton clair et vigoureux, dans les épreuves postérieures les ombres sous le bras gauche et la jambe

droite du Saint font retouchées avec des hachures grossières. Elle est très rare et inconnue à M. Bartsch.' The earlier impressions of B. 4, are without address; the later ones have that of F. Van Wyngaerde.

The Silenus (B. 13) is a highly noteworthy etching of the master. The earlier and very scarce impressions are without the dedication and address. The second state has them, as given by Bartsch. There is a third state having the address of Roffi, and there are two copies in reverse. The Silenus should be examined in both the first and second states, that a proper idea may be formed of its beauty. With Roffi's address, the plate is very much deteriorated. All three states exist in the British Museum.


The Dead Christ (B. i.) has been attributed by some to Guido Reni, because there is the signature G. R. (Giuseppe Ribera) in reverse on the left hand, below the head of the dead Saviour, though barely readable. There is, however, we believe, a copy, if not more than one, in which exist the initials G. R. in reverse. The history of this piece is not satisfactorily made out, and we know only the example in the British Museum. Nagler, *Monogr.* vol. iii. n. 306, should be consulted.

The Repose in Egypt (B. vol. xx. page 87) was probably engraved, as well as designed, by Carolus Saracenus, and not by Ribera. The same may be said of the Bishop Benno taking the Keys from the Fish. (Nag. v. ii. n. 646.) Of the first piece there is a good early impression in the B. Museum, which has not the mark of Ribera nor the address, as stated by Bartsch. There is simply Carolus Saracenus Invent at the left-hand corner. In our own example of the Bishop Benno also, Ribera's signature is wanting.

Some of Ribera's pieces (B. 15, 16, 17) belong to the Instruction-book of Drawing, which according to some writers was made up of designs and sketches by Palma and Ribera conjointly. (Nagler, *Bibl.* 47, v. xiii. p. 108; *Bibl.* 48, vol. iv. n. 329.)

Of the Saint Peter (B. 7) there exists a reverse copy of very fair general execution.

Ribera signed his pieces variously and somewhat confusingly, but the beauty and precision of drawing and technic in his works leave room in most cases for but little hesitation

in allotting them to their proper source. Monograms forming **IRB, ARB, SHP, SIHP**, may be met with, as likewise the signatures **IR** of Hispanus and **GR** reversed  **\$P**.

Sometimes the name in full occurs, and occasionally with a date, but reference in connexion with this matter should be made to Nagler, vol. i. n. 242 ; vol. iii. n. 322 ; vol. iv. n. 329.

In concluding this division of the subject, it may be hinted to the collector that if he desire only a small, but very choice folio of etchings for his delectation, and one fit to submit to the highest connoisseurship, he should select the works of Van Dyck, Claude, Meldolla, and Spagnoletto, wherewith to furnish it. One thing must be insisted on, however ; it is, all the examples must be early states and fine impressions.

CHAPTER XIX.

MEZZOTINTO ENGRAVING AND ENGRAVERS.

DIVISION III.—MEZZOTINTO ENGRAVING.

Illustrated by—

ηη—Ludwig Siegen von Sechten,
Prince Rupert,
Sir Christopher Wren,
Thomas of Ypres,
Fürstenberg,
Von Eltz.

θθ—The Vaillants, the Van Somers, the Verkoljes, Gole, Valck,
Blooteling.

ιι—J. Evelyn, F. Place, Sir R. Cole, Sherwin, Lutterel, R.
Tompson, Becket, Alex. Browne, E. Cooper, R. White,
Johnson, Williams, Lumley, W. Faithorne, Jun., J. Smith,
G. White, the Fabers, Simon.

κκ—Le Blon and followers.

THE technical peculiarities of the beautiful and artistic variety of engraving, so well known in this country as mezzotinto work,* have been already alluded to. (Vol. i. p. 92.) Here resuming the history of the development of the process, it may be remarked that engraving in mezzotinto is comparatively of modern invention, as its origin cannot be satisfactorily referred back to a date earlier than 1640. Thanks to the researches of M. Léon Delaborde, we are tolerably well acquainted with its rise and

* *La manière noire*, la *manière Anglaise*, FR.; *Schwarz-Kunst*, *Schabmanier*, *Sammetstich*, GER.; *Schraapkonst*, *Zwarte-prent Kunst*, *Schwarte-Kunst*, DUTCH and FLEMISH; *Mezzotinto*, *Maniera nera*, *Foggia nera*, *Incisione à fumo*, ITAL.

early progress. We know pretty surely to whom first occurred the ideas of so preparing a plate of copper, that when printed from it might yield an impression having the uniform appearance of a velvety black, and of indicating the design on such a plate by means of lights produced through scraping away more or less of the copper, by which process the ink was prevented in various degrees from adhering to the cradled surface of the prepared metal plate. The person to whom we are indebted for this invention was Ludwig von Siegen, or L. Siegen von Sechten. He was born of a mother of Spanish origin, at Utrecht in Holland, in 1609; his father was a German, who had entered the service of Holland, but returned to his native country in 1619, leaving behind him his third son, Ludwig. The father was received into favour by the Landgrave of Hesse-Cassel, who allowed him to return to Holland in 1621, to fetch his son. The latter remained at the Ritter's Collegium, at Cassel, until 1626; for the next ten years he travelled in France, Holland, and Westphalia, completing his education, and finally entering on a military career. On his return to Cassel, L. von Siegen, jun., was appointed a page to the young prince in 1639, which appointment he held until 1641. About this time L. von Siegen quitted the Hessian service, and went to Holland.

There is evidence to show that before quitting Cassel, copperplate engraving had occupied his attention, and that he had already made some experiments relative to engraving by means of the 'scraper.' These trials he brought afterwards at Amsterdam to a definite result, for he there completed in the month of August, 1642, the first mezzotinto plate known in the history of art. This was a large portrait of Amelia Elizabeth, Widow-Regent of Hesse-Cassel, the original drawing for which Von Siegen must have executed before he left Cassel. This engraving the author dedicated to the young Landgrave Wilhelm VI., and sent him a proof in August, 1642, accompanied by a letter, in which L. von Siegen alludes to his invention of a new method of engraving, 'a method entirely different from all other procedures then known, and not to be divined by a single engraver.'

'As your Highness knows,' writes L. von Siegen, 'there are three

modes of engraving, viz., cutting, or with the burin, biting or etching, and the but-little-employed laboursome method of punch-work. My procedure is quite different from any of these, as only small points, and not a single line, can be perceived; and if in some places the work appears to be hatched, it in reality is not so, but all is *punctirt*, a fact I do not desire to conceal from your Highness, who is so well acquainted with art.'

Although the portrait of the Dowager Landgravine of Hesse-Cassel was finished, and a proof transmitted to her son, in August 1642, V. Siegen did not allow it to come before the world at large until the following year, when it was sold publicly, along with a portrait of Elizabeth of Hungary. The letter of V. Siegen, just referred to as given by M. L. Delaborde, proves that the artist was well acquainted with engraving generally, and with the importance of his own invention. But unfortunately, as L. Delaborde remarks,—

'He desired to keep his discovery secret, and it is this reserve that prevents us from knowing by what series of trials he arrived at this new procedure. . . . However, I retain for the second part of this treatise some remarks on the letter and this engraving, the earliest we possess. I shall point out what difference there is between the work of the "racloir" and of this print, which, having been drawn, was then in great part "roulée et pointillée," and I shall explain how it naturally led the author to the abandonment of a laborious and too conscientious method of uniform preparation of the plate, and to the use of the "racloir," which is more perfect as regards both execution and effect. Vertue was right in speaking of this engraving as *something like mezzotinto*.' (L. Delaborde, Bibl. 40, p. 71.)

As one looks at the rare and fine impression of the portrait of the Dowager Landgravine in the Cabinet of the British Museum, one feels with Vertue, that after all it is only 'something like mezzotinto, some tender parts are done with several chafing and friezing tools. Some of the darkest parts are grounded like mezzotinto, and scraped.' (Chelsum, Bibl. 12, p. 15.) But whatever technical differences exist between the work of this portrait by V. Siegen and the more developed execution of after years, it is in it, in the trials which led to and followed it, that the origin of mezzotinto engraving is to be found.

About the year 1654 Von Siegen went to Brussels, where

he met Prince Rupert. Between this time and the production of the portrait of Amelia Elizabeth of Hesse—1642—he had passed some years of quietude in Holland, executing several plates, and introducing improvements in the process he had invented. To Prince Rupert, Von Siegen appears to have communicated his secret. The Prince, though fond of art, and taking much interest in the new method, would probably have soon abandoned its practice had he not procured some one to prepare for him the grounds of his plates. This assistance he obtained from Wallerant Vaillant, to whom he made known V. Siegen's secret under the promise of absolute silence. Notwithstanding the latter, however, the secret became known at Mainz by 1656, and the capitular canon Fürstenberg in that year produced some good work, and even had pupils, *e.g.*, Von Eltz and Kremer. Soon afterwards appeared Leonart at Brussels, Thomas of Ypres at Frankfurt, Doms at Prag, in fine, mezzotinto engraving—the black art—the scraping process—became pretty general. In 1676, Von Siegen retired to Wolfenbüttel, where he died, but the exact date of his death is not known.

Various attempts have been made to bestow the credit of the invention of the mezzotinto process on others than Ludwig von Siegen. It has been affirmed that decided efforts in the manner were made as early as 1601 by a certain Franz Aspruck, a worker in silver, bronze, and other metals. The Cabinet at Paris acquired, about fifteen years back, a series of thirteen portraits representing Christ and the Twelve Apostles. On the first plate is an inscription in which the artist, 'Franciscus Aspruck,' alludes to the 'effigies' 'novo hoc in aere typi genere efformatos.' This series of prints had been before described in Paul von Stetten's *Kunst und Handwerksgegeschichte der Reichstadt Augsborg*, as having been engraved in the punctiform or *œuvre au maillet* manner. Nagler, and after him Duplessis, in his *Histoire de la Gravure en France*, drew attention to these prints as 'throwing a new light on the origin of engraving in mezzotinto.' From Nagler's account (vol. i. n. 285), we find it difficult to arrive at a definite opinion as to the style in which Aspruck's work has been performed. Nagler affirms that the general treatment is such as to entitle the prints to be considered as *incunabula*

of the mezzotinto process, having their origin at a time when Ludwig von Siegen was not yet born. 'Aspruck's works,' writes Nagler,—

'Look like drawings in Indian ink, having partly white and partly toned grounds. Some pieces make a distant approach to galvano-graphic prints while in others the chalk-manner is so striking, that they might be accepted as having been worked in the way mentioned. . . . Aspruck's pieces are to be regarded as firstlings of the mezzo-and-chalk manner, and the master would be fully justified in considering himself an inventor, since his procedure is of so peculiar a character that his prints carry with them really the stamp of novelty, it being granted, however, that the *figures* are for the most part worked out by means of the graver. . . . While maintaining that Aspruck was the inventor of the mezzotinto and chalk manner, we would not detract from the credit of Von Siegen and Prince Rupert, but admit as before, that the results of these two art-amateurs were complete while Aspruck applied his method to secondary things only, allowing the graver to have the upper hand.' (Nagler, op. cit.)

Weffely classes Aspruck among engravers with the *goldschmied punze*; and Delaborde, alluding in his recent 'Notice Historique,' &c. to the prints under consideration, observes—

'Ne doivent-elles être considérées que comme des produits assez équivoques d'ailleurs de la gravure au maillet.' (p. 327.)

Since M. Dupleffis published his 'Histoire,' he has given us the interesting little work, 'Les Merveilles.' (Bibl. 22.) In the latter not any allusion is made to Aspruck, nor to the author's previous note in the *Histoire*, but when speaking of the *manière noire* (pp. 338-394), M. Dupleffis states it to have been invented by Louis de Siegen. It may be presumed, therefore, that further examination of the series of Apostles of 1601, has induced M. Dupleffis to withdraw the claims he had made for Aspruck as inventor of the mezzotinto process.

There have been those who would carry back the invention we are considering to the year 1576. A single piece by an unhistoried engraver or *dilettante* is extant, who, it would appear, lived during the latter third of the seventeenth century. The print in question is a small portrait of one Leonhard Reischel, Æ. 87, A. 1576, and is signed JHC. Instead of here reading that L. Reischel was 87

years old, anno 1576, some have insisted that the 1576 refers to the year when the print was engraved. (L. Delaborde, p. 258; Nagler, 3, n. 2555.)

To Prince Rupert the credit was for some time ascribed of having been the inventor, and curious stories were told as to the way by which the Prince was led to the new process. But it is now well known that Prince Rupert derived his early knowledge in the manner before stated, though it must be allowed, he was the first to bring the method to a certain degree of perfection, and to produce really artistic works, one or two of which have not been surpassed in effect.

From erroneous conclusions, based on an entry in the Transactions of the Royal Society of London, 1662 (L. Delaborde, p. 15, note), Sir Christopher Wren, the eminent architect, has been supposed by one or two critics to have invented the mezzotinto process. That he worked at it, and well too, is certainly the case; but, in all probability, what little he perfected in this way was executed between 1662 and 1665.

From imperfect consideration of the technic of certain of Rembrandt's pieces marked by great depth and breadth of shadow, *he* has been held responsible for the introduction of the *Schwarte-Kunst*, and for having executed in this manner such works as the Nativity with the Shepherds (W. 51), Flight into Egypt (W. 58), Entombment (W. 91, second state), Saint Jerome (W. 110), Star of the Kings (W. 117), Younger Haaring (W. 277), Burgomeester Six (W. 287), etc. But, however deep and velvety in tone and texture these pieces may be, and simulating, at first sight, the effects of mezzotinto, the technic by which they have been produced, is not that of Von Siegen and Prince Rupert. Etching with mordant and dry-point, the production of much burr and peculiar methods of printing and wiping the plates, were the modes by which these engravings were elaborated, though in the Flight into Egypt the technic of the landscape in parts is not easily explainable. On this point the student should refer to Bartsch, 'Essai sur la Vie et les Ouvrages de Rembrandt.' (Bibl. 3, p. xxxvii. vol. i.) Other writers, admitting that the technic of the pieces just mentioned is not that of mezzotinto, yet maintain, in respect to such pieces as appeared after the publication of the early

prints of V. Siegen, that Rembrandt, being struck with the new process, intended therein to imitate its effects by his own methods, such, *e. g.*, as leaving in relief on the plate black burr and inky layers, by means of which he could give a velvety character to the shadows, and obtain those delicate half-tones which mezzotinto work had the power of producing.

It has been asserted that Rembrandt *must* have tried his hand at so effective a process as that of the *manière noire*, which had been made known thirty years before he died; but not any authentic proof that an example of his work in this style exists in any collection has been adduced by those persons who have asserted as much.

In 1658 Vaillant, and shortly after him Van Somer, being in France, communicated their knowledge to the French engravers. Though the new method did not continue to engage the attention of many of the latter, those whom it did attract worked well.

In Italy, although Arnoud Van Westerhout, attached as engraver to the court of Tuscany, produced at Florence a portrait of 'Ferdinandus Princeps Hetruriæ,' in 1692, and communicated the method of its production to the Italian engravers, they took but little interest in the new manner, and conducted nothing to its progress in its earlier days.

It was in the Pays-bas, and particularly in England, that mezzotinto engraving was eagerly adopted, and became a fixed and favourite pursuit. A reason for this has been found in the circumstance that portraiture in all styles of painting and drawing has in these two countries always held high place. Now not any form of engraving lends itself so happily to portraiture as does mezzotinto work; and it can scarcely be wondered at that the invention of Von Siegen should captivate people who could so well appreciate a *moyen de plus* of admirably rendering their favourite works in repeated number. Whatever was the cause, such was the fact, that so quickly was the new process taken up by Englishmen and the Dutch artists resident in England, and to such perfection was it afterwards carried by White, Smith, Earlom, MacArdell, Houston, Val. Green, Faber, Watson, Dickenson, Dunkarton, and others, that foreign writers have christened the mezzotinto process *la manière Anglaise*.

‘It would, nevertheless, be exaggeration to say, with the “English Encyclopædia” (Lond. 1835), “This art has never been cultivated with success in any country but in England.” . . . But if we take the artists from Evelyn—the first English one—to those of our own day (1839), we observe them exercising, in a series of unrelaxing efforts, a process not yet at the limits of its perfectibility. Like a grateful orphan, this art took the name of her new adoptive mother—for she had become truly English—while they were repudiating her in other places.’ (L. Delaborde, p. 102.)

Certainly not any other engravers have equalled the best of our own school in the production by mezzotinto work of that richness and pictorial effect of painting, and delicacy of feeling in flesh-rendering, which cause the process under review to address the susceptibilities of persons of refined disposition, and of the educated classes, and particularly the admirers of Vandyke, Reynolds, Lely, and Kneller. It may be said, without much exaggeration, that the founders of this branch of art had ‘blue blood’ in them. L. Siegen von Sechten was of noble family; then came Prince Rupert, a Duke and Admiral of England; Fürstenberg, *Canonicus Capitularis Moguntiae et Spiræ, Colonellus*; Von Eltz, of course a gentleman; Evelyn (?), a well-known thinker and courtier; Sir Christopher Wren; Sir Ralph Cole; with Lutterel of New Inn, and Francis Place, a gentleman amateur.

In further illustration of the characteristics and scope of this particular mode of work, which has so captivated the English school of engravers, we venture to add the following extract from M. Charles Blanc (Bibl. 7). Alluding to the claims made by some historians of art even as late as the year 1835, in favour of Prince Rupert, this writer observes,—

‘Under any circumstances, if the Prince Palatine was not the inventor of this novel method of engraving it may be said that, scarcely invented, he carried it to perfection in his print representing the executioner bearing the head of Saint John, after Ribera. When looking at a fine impression of this magnificent piece—such, e.g., as is exposed in the Cabinet of Prints at Paris—it may be seen of what mezzotinto is capable, when the hand of a master comes to correct the softness and redeem what it naturally has of meanness about it, by the bold method with which he revivifies the lights, through the suddenness of the transitions and the intrepidity of the

scraper. Thus treated, mezzotinto engraving becomes like a picture, since to the quietness produced by broad and well-united shadows, it adds the free and lively touches and the vigorous high lights which belong only to painters. These fine effects the engraver with the burin cannot easily obtain, because his hand excavates in the metal the "darks" only, and is obliged to husband the "lights," instead of resolutely putting them in, as can be done in mezzotinto, by a clean and bold stroke with the scraper. In other words, the "whites" of copper-plate engraving with the burin are negative, and vigour can be shown in the shadows only. In mezzotinto, strength can be exhibited equally well in the touch of the lights scraped into life, as in the shadows, the softness of which may, if need exist, be strengthened by etching. . . . Armour, vases of the precious metals, crystal ware, fruit, flowers—all such objects as are distinguished by the rich variety of their textures and of their colour, and which present varied aspects—are more happily expressed with the burin than by the process of mezzotinto. We have seen that classical engraving invented numerous ingenious variations by which any objects might be characterised through incision of the copper—metallic and reflecting bodies as well as the satiny surface or thorny stalk of a flower, the down of a peach as well as the rough shell of a nut and the rind of a lemon. Reduced to its own resources, mezzotinto, though managed by such a master as Richard Earlom, has but one grain to express so many different surfaces, and can produce them with an uniform softness only. . . . In France the mezzotinto process has never powerfully interested either artists or public. This arises from the circumstance that our School of Painting, being rarely carried away by the imagination, has produced little in the regions of sombre fantasy and of Rembrandt-like effects. Before the appearance of the Romantic School our art never produced anything like the biblical and phantasmagoric inventions of Martin, and those theatrical enchantments which, though little truthful at bottom, borrow, through the means of mezzotinto engraving, a certain poetry, vague yet impressive, like that of dreams. The precision of the burin, the *verve* of etching, agreed better with the character of French art. England is almost the only country that has known how to avail itself of the mezzotinto process, and it is to its engravers that we have to look for illustrations of its method. . . . In a word, if mezzotinto cannot imitate hard and solid bodies, it makes amends by being a valuable means of imitating rich hangings, satins, velvets, and likewise flesh. By the depth of its shadows and the union of their masses by its half-tones—as if done with the stump—it adapts itself wonderfully to the fantastic compositions of a Leonard

Bramer, of a Rembrandt; to night scenes such as were conceived by Schalken and Gerard Dov, and to moonlight effects like those the melancholy Elzheimer loved to represent.' (Bibl. 7, p. 683.)

When the original painting shows a large loose touch, a reliance on broad effects, and an absence of close definition, mezzotinto engraving is peculiarly fitted for its reproduction, as in the case of the pictures of George Morland, *e. g.* as instanced by Mr. Wedmore in his Articles on the rise of Naturalism in English Art in Macmillan's Magazine for 1876.

As it is not within our scope to do more than point out some of the earlier workers in mezzotinto engraving, we must refer the student, for further details on our present subject, to the work of M. Léon Delaborde* (Bibl. 40), to the little essay of Dr. Chelfum (Bibl. 46), to Dr. Diamond's paper in the 'Archæologia,' vol. xxvii., and to Bryan's Dictionary. The chief of these treatises is the work of Delaborde, but which, however satisfactory in some respects, in others is inefficient, and, as a mere catalogue only of the works of the various masters included in it, is most imperfect. In the collection at the British Museum may be found a fine assortment of the *incunabula* of this department of engraving.

LUDWIG VON SIEGEN (or L. SIEGEN VON SECHTEN).

Born, Utrecht, 1609; died, Wolfenbüttel, —?

(Léon Delaborde, p. 117.)

Of this master, the inventor of the mezzotinto process, sufficient has been already stated. His pieces are too rare to be likely to come within the power of acquisition by the collector. Seven are recorded; of these five may be seen in the British Museum collection. Among the latter is a second state of the earliest mezzotinto print known, viz. the large portrait of Amelia Elizabeth, of Hesse-Cassel, 1642. The second state has cl.o.l.o.cXLIII on it, the last 1 being added in ms. to some copies of the limited first state.

* Formerly the name was written (Léon) De La Borde; now M. le Vic^e Henri signs his name always (H.) Delaborde. We have kept to the latter mode throughout.

On some of the pieces the name nearly in full is placed ; on others **L** or **S**, or a monogram forming **LVS**, may be observed.

RUPERT, PRINZ VON DER PFALZ (or RUPERT, PRINCE PALATINE OF THE RHINE). Born, Prag, 1619; died, London, 1682.

(Léon Delaborde, p. 204.)

This historic personage was the pupil, as it were, of L. von Siegen, whose invention he introduced into this country, and brought it at once to a high point of excellence.

Chelfum wrote, 'It has been justly remarked, indeed, that mezzotinto, compared with its original state, is at this day almost a new art;' while Sandrart was confident, on the other hand, that 'the perfection of the art could not be carried further than in Vaillant's prints.' We cannot agree with either judgment. We think that some of the earlier works attained a high degree of excellence, but also that a perfection was reached by Earlom, Houston, Watson, and many of the engravers who worked after Sir Joshua Reynolds, to which mezzotinto had not reached before, and which has not been surpassed—we are tempted to say equalled—since. The first example which meets the eye in the British Museum collection of mezzotintos, a Holy Family after Carracci, by L. v. Siegen, is beautiful; and what more effective piece can there be than Prince Rupert's Standard-Bearer, or his Great Executioner, which we come upon soon after? Where, we would ask, is the marked inferiority in some of Vaillant's better pieces, in Blooteling's and Place's portraits, in Becket's Cupid and Psyche, in Verkolje's Pissende Junge? That inferior work was done, that work which was black, harsh, and disagreeable, often consisting of unblended masses of light and shade, was frequently produced, must be conceded; but the question is, were there not most able and satisfactory engravers from the first, as well as mediocre or even bad ones? This may be answered decidedly in the affirmative.

Fifteen pieces are known as belonging to Prince Rupert: of these the Great Executioner and David or the Standard-Bearer are pre-eminent. A *replica* of the head only of the Great

Executioner was made by the Prince for J. Evelyn, to insert in his *Sculptura*, or the History and Art of Chalcography (Lond. 1662), the sixth chapter of which treats ‘Of the New Way of Engraving in Mezzo-tinto, invented and communicated by His Highness Prince Rupert, Count Palatine of Rhine, etc.’ Of this *replica* L. Delaborde observes, ‘The reproduction is exact, the execution free; the plate has been prepared with the cradle, which has often failed in its work towards the corners.’ Several copies of it exist. The facsimile done by Houston for the second edition of Evelyn’s *Sculptura* (Lond. 1755), and that given by L. Delaborde in his work are the copies more likely to come before the collector. It is not often that an original piece of Prince Rupert appears in the market, and when it does it commands a good price.

His prints are variously signed, *e. g.*, *Rupertus princeps imperii*; RUP. P. 1658; R. P. 1657; R. p. with a crown above the R.; a monogram forming **RVP**, with a star above the V.



SIR CHRISTOPHER WREN, Born, East Knoyle, Wiltshire,
1632; died, London, 1723.

(Léon Delaborde, p. 273.)

This eminent architect, the personal friend of both Prince Rupert and Evelyn, is supposed by L. Delaborde to have had the secret possessed by the Prince communicated to him through Evelyn. Having executed some few pieces accordingly, in consequence of the ignorance prevailing as to what had been already accomplished, he was credited with having been the inventor of the process, ‘which was afterwards prosecuted and improved by his Royal Highness Prince Rupert, in a method somewhat different, upon the suggestion (as it is said) of the learned and ingenious John Evelyn, Esquire;’ a pretty muddle indeed of the facts!

The only known pieces by Sir Christopher, or at least attributed to him, are two portraits of Negroes. Of one—which

is the larger—an impression was formerly in the possession of the elder Weigel, and of this L. Delaborde has given an admirable facsimile—from steel—by M. Girard. The other portrait is a smaller piece representing a different person, and is—along with an impression of the larger piece (cut down)—in the cabinet of the British Museum.

As an early and remarkably bold and able workman, mention must be made of

JOHANN THOMAS. Born, Ypres, Flanders, *circa* 1610;
died, Vienna, 1672.

(Léon Delaborde, p. 130.)

He was a pupil of Rubens, went to Italy, returned to Metz, and passing on to Frankfurt and Vienna, became court-painter to the Emperor Leopold the First. He was often a fine and effective engraver, a little coarse in his technic perhaps, but on the whole admirable for the early period of his particular branch of art.

Thomas's prints are very scarce, and command high prices. The portrait of Titian, having in the inscription *dato in luce in questa nuova invenzione in Vienna li 30 Marzo l'anno 1661*, is magnificent. We saw a fine example of it sold at Sotheby's in 1874 for 24*l*.

The masters who have been mentioned may, along with W. Vaillant, Fürstenberg, and Von Eltz, be considered the fathers of the new process. As such, and because examples of their work may be seen in our national collection, they are referred to, rather than that it is deemed advisable to urge the collector to the pursuit of their prints, which are not easily procurable.

The earliest foreign mezzotinto engraver of whom examples are comparatively frequent is,—

WALLERANT VAILLANT. Born, Lille, 1623 ; died,
Amsterdam, 1677.

(Léon Delaborde, p. 122.)

This artist being taken by Prince Rupert into his service to assist him in his art-amusements, was thus enabled to learn the secret of the mezzotinto process. He proceeded to England in the suite of the Prince, and became a most able and productive engraver. He executed more than one portrait of his patron, and writes L. Delaborde,—

‘ Vaillant gave to Prince Rupert, through the reproduction of his plates and their increased publicity, the repute of an invention which he himself never claimed. This was the source of the error so long prevailing’
(p. 125.)

Some of W. Vaillant’s pieces are most satisfactory.

Bernard and James, brothers of Wallerant Vaillant, worked also in mezzotinto.

The master’s name in full, or **WV** sometimes interlaced **WV**, may be met with on Vaillant’s pieces. Next to the latter in frequency come the works of,—

JAN and PAUL VAN SOMER, whose time ranges from
1645 to *circa* 1690.

(Léon Delaborde, p. 135–138.)

They came from Amsterdam to England. Then follow the engravings of,—

JAN VERKOLJE, senior. Born, Amsterdam, 1650 ;
died, Delft, 1693.

(Léon Delaborde, p. 142.)

JAN VERKOLJE, junior, and NIKOLAUS VERKOLJE. The
latter born, Delft, 1673 ; died, Amsterdam, 1746.

(Léon Delaborde, p. 197.)

Each of these masters produced some good work, Nicholas

being the superior and more productive of the three. To the latter, indeed, the mezzotinto process owes several improvements.

A well-known piece of N. Verkolje after Wierix, called the Repast in the Garden, or the Prodigal Son, and the Pissende Junge—vulgar and indecent though it be in some respects—is an admirable piece of technic, full of the soft gradations and colour of Earlom. The head of the male reveller is said to represent Wierix himself.

Either the names in full or the initials **IVK**, **NVK**, **NV**, are on the prints of these masters, though some of Jan Verkolje, junior, are unsigned. The pieces of the latter are frequently ascribed to the father, Jan Verkolje, senior. (See Nagler, vol. iv. nn. 596–597.)

ABRAHAM BLOOTELING. Born, Amsterdam, 1634;
died, Amsterdam, 1695;

(Léon Delaborde, p. 139;)

Is generally considered to have been a pupil of Visscher. He not only executed some of the choicest early mezzotintos known, but established a new phase in the technic of the process he so ably adopted. He is believed to have invented the *berceau*, or ‘cradle,’ for the purpose of granulating the plate or forming the ‘ground.’ Previously the ground had been produced by means of steeled rollers of the character of delicate files.

A mezzotinto by Blooteling should never be allowed to escape possession. His prints of this character are far less frequently to be met with than are his other engravings. David with the Head of Goliath, Saint Peter, Catharine Queen of France and Ireland, Abraham Symonds, are all very beautiful examples of the master. Blooteling executed a fine portrait of Prince Rupert; his Saint Paul, a Flute Player, Earl of Derby, and Duke of Monmouth, are particularised by L. Delaborde as fine examples of the artist’s manner.

JACOB GOLE (or JAN GOLE). Born, Amsterdam, 1660 ;
was living, 1720 ;

(Léon Delaborde, p. 159 ;)

Produced many portraits and copies after the Dutch masters. Some of his works are very good, others very indifferent. His portrait of Rembrandt is highly commendable, nor should that of Ostade in its first state be forgotten. Gole was a print-publisher as well as an engraver, and many of his pieces were published in this country.

GERARD VALCK. Born, Amsterdam, 1626 ; died,
Amsterdam, 1720 ?

(Léon Delaborde, p. 188.)

This engraver was brought by Blooteling to England, but afterwards he returned to Amsterdam, and worked with P. Schenck. We have some very good work by Valck, and as characteristic pieces the portrait of Hortensia Duchefs of Mazarin, the Sleeping Maid, and *La femme qui cherche ses Puces*, may be quoted. The latter piece we have heard described as a woman reading a song or letter ! Valck, like other Dutch engravers, readily perceived the value of mezzotinto in the treatment of candle-light effects.

With respect to the English school, it may be observed that were L. Delaborde's surmises correct,—

JOHN EVELYN. Born, Wootton, Surrey, 1620 ; died,
Wootton ? 1706 ;

(Léon Delaborde, p. 272 ;)

One of the more illustrious men of his time, would have been not only the first historian of the new process, but likewise the first Englishman by whom it was practised.

M. L. Delaborde possessed an engraving representing a Lady

Abbeſs E., whoſe head and ſhoulders, draped in the coſtume of a religious order, were ſhown in front. The print bore on it the initials **E L** Delineavit, 1672 (or 1678?), the **L** being ſo placed that it might be conſidered as the l of the word Evelyn. M. Delaborde accompanies the notice of this piece in his work with a copy in lithography of it by Le Mercier, obſerving that the original, though pretty well felt, indicates an inexperienced hand. This Lady Abbeſs E., Delaborde was of opinion, might be attributed with ſome propriety to John Evelyn. Nagler remarks (vol. ii. n. 1669) concerning it, ‘At any rate as an eſſay in mezzotinto, it is not very ſatisfactory; though Evelyn knew how to uſe the etching-needle, the manipulation with the ſcraper or cradle could not have proceeded as he muſt have deſired it ſhould—if Evelyn really made trials of the mezzotinto proceſs.’ We know that Evelyn was early addiſted to art, that he received inſtruction from Nanteuil, was a friend of Hollar, etched plates illuſtrative of his journey from Rome to Naples, of Wootton and Putney, and that—according to Strutt—he engraved the portrait of Dobſon, the painter. It is not unlikely then that Evelyn might have tried the procedure communicated to him by Prince Rupert, and of which he had publiſhed an account, but that this piece of the Lady Abbeſs E. is an example of his work is, at the leaſt, very doubtful. Chelſum is of opinion that,—

FRANCIS PLACE. Born, Durham, 1650; died, York, 1728;

(Léon Delaborde, p. 276;)

Was probably the firſt of our countrymen—Sir Chriſtopher Wren excepted—who ſcraped in mezzotinto. He was a gentleman-amateur of more ability than application, of genius than of perfeverance. His pieces are moſtly portraits, ſome of them being the only ones extant of the perſons they repreſent.

The prints ſcraped by Mr. Place are few in number; ſome are moſt excellent, free in ſtyle, of fine feeling, and of beautiful gradation in work. All are ſcarce and of high price. In the portrait of Mr. Philip Woolrich, there is much ſentiment, and the head of Charles the Firſt is very fine, but Mr. Place’s medallion of

Richard Thompson, though engraved during the infancy of the mezzotinto process, has never been surpassed with respect to beauty of half tones and delicate gradations. L. Delaborde says of it, 'Cette planche est remarquable ;' we are happy in the possession of a fine impression in good condition.

Francis Place painted and etched, as well as used the scraper. His name in full followed by **F**, or **FP** fec. are on his pieces.

Sir Ralph Cole, William Sherwin, Henry Lutterel, Robert Williams, and Richard Thompson,* were associated with the early practice of mezzotinto engraving.

Lutterel was born in Dublin about 1650, and brought up in London to the law. But he left his profession for art, and about 1672 attracted by the new process attempted its investigation. He—

'contrived the means of laying the grounds with a roller which succeeded to a certain degree, but not to his satisfaction. At this time the mezzotintos of Blooteling were in great repute, and Lutterel persuaded his friend Lloyd, a printseller, to bribe a person of the name of Dublois who used to lay the grounds for Blooteling, and who was then returning to Holland, to discover the mystery. He afterwards connected himself with Isaac Becket, and they became the earliest English engravers in mezzotinto. The best of his portraits, which were his principal works, was that of Le Piper the Painter.' (Bryan.)

W. Sherwin (1670-1711) is stated by Granger to have made out for himself the process of laying a mezzotinto ground by means of a loaded file.

'Prince Rupert upon sight of some of his prints suspected that his servant had lent him his tool, which was a channelled roller, but on receiving full satisfaction to the contrary, he made Sherwin a present of it. The roller was afterwards laid aside, and an instrument with a crennelled edge in shape like a shoemaker's cutting-knife was used instead of it. (Walpole's Anecdotes, vol. iii.)

* So spelt on the prints we have seen, and by Chelfum. Doubts have been entertained by some whether this R. Thompson did really *engrave* the pieces on which his name occurs followed by 'excudit,' while others have supposed that he has been confounded with the true engraver, R. Thompson, whose portrait was scraped by Place. On these points see Chelfum, Bibl. 22, p. 40.

ISAAC BECKET. Born, Kent, 1653 ; died, London, *circa* 1710 ;
(Léon Delaborde, p. 282 ;)

Was bred to the business of a calico-printer, but becoming acquainted with Lutterel, took an interest in the attempts of the latter to find out the new process. Understanding that Lloyd, a print-dealer in the Strand, possessed the desired knowledge, but did not know how to turn it practically to advantage, he gained his confidence, and learnt what Lloyd could teach him. He afterwards became associated with Lutterel, and combining his own knowledge with that which the latter had learnt from Dublois, Van Somer and others, continued to work with Lutterel, producing many pieces, chiefly portraits, which were published with the name of Becket attached to them. Some of these pieces are of excellent execution, others are inferior. The portrait of the Duke of Albemarle, after Murray, is noteworthy. Prints by this master may frequently come across the observation of the collector.

Numerous mezzotintos of this period have upon them the name of 'ALEXANDER BROWNE, of ye Blew-balcony in Little Queen Street,' sometimes in connexion with the words 'Sold by,' and 'Excudit,' several have also an engraver's name on them, others are without it. It has been conjectured that Alexander Browne was himself an engraver as well as a publisher, since—according to Granger—his name followed by *fecit* is on a portrait of Charles the Second.

R. Tompson and E. Cooper hold much the same relations to early mezzotinto prints as connect Alexander Browne with them.

We pass by Robert White, T. Johnson, T. Lumley, and others, to notice specially—

WILLIAM FAITHORNE, Jun. Born, London, 1656 ; died,
London, 1686 ;

(Léon Delaborde, p. 290 ;)

Who was the son of the eminent portrait-engraver before noticed (vol. i. p. 356), some of the works of the father being among the

rarer and more costly prints of the English school. The son was instructed by his father, but took up a different branch of engraving to that followed by his parent.

W. Faithorne, Jun. died early, and thus his works are limited in number. Some of them are very good, and show that had the artist lived and worked diligently, he might have greatly advanced the branch of engraving he had selected to follow.

JOHN SMITH. Born, London, *circa* 1655; died, London, *circa* 1724.

(Léon Delaborde, p. 287.)

It is usually considered that with this engraver mezzotinto scraping exhibited a marked development in execution and character. No doubt many of Smith's portraits are superior, large in style, decisive in form, often brilliant with light, and prove their author to have been a masterly workman. But other pieces are stiff, hard in handling, and want colour. Lord Somers is reported to have been so fond of the works of this master that he seldom travelled without carrying them with him on the seat of his coach.

J. Smith was originally a pupil of Becket and Van der Vaart. He was much patronised by Kneller, who gave him his portraits to engrave, the two entering into a kind of partnership for publishing the same. Kneller and Smith afterwards quarrelling, separated.

Several hundred pieces are known having J. Smith's name on them, either as their engraver or publisher. The earlier dates which occur on the prints are 1687 and 1689. His own portrait, painted by Sir Godfrey Kneller in 1696, was scraped by himself, 1716.

For bestowing a new phase on mezzotinto engraving some credit should be given to—

GEORGE WHITE. Born —? *circa* 1670; died —? between 1731-36;

(Léon Delaborde, p. 295;)

Who was the son of Robert White before mentioned. He received instruction from his father in engraving generally, and finished some of the plates of the latter after his father's death. It was chiefly in mezzotinto that George White became excellent, in which branch he executed some portraits of very high character.

'He appears to have been the first who introduced a very successful method of etching his plate first and then scraping it, which has since been adopted by other masters in the present improved state of the art, and which is thought to have given a peculiar degree of spirit to his performance. George White is reported also to have made use of a graver for forming the black spot in the eyes which in preceding mezzotintos he observed had never been distinct. He carried the art altogether certainly to a great degree of perfection, and has left behind him many very beautiful prints.' (Chelsum, p. 69.)

Some of G. White's pieces are very soft and delicate, and exhibit a very brilliant effect of light and shade.

We are gradually brought by certain foreign artists, as Faber and J. Simon, *e. g.* who came to England and worked, to a period beyond the limits of 'Ancient Prints.' After these engravers came those brilliant and perfected workers, Mac Ardell, Corbut, Dickinson, Dixon, Earlom, Finlayson, Fisher, Valentine Green, Hodges, Houston, Purcell, Pether, Reynolds, Watson, and others. The sight of fine impressions of the better works of these masters after the portraits of Sir Joshua Reynolds is a treat to revel in, and second only to the enjoyment of the original paintings. But these prints are to us forbidden fruit; indeed, we have done but scanty justice to some of a long list of names more within our scope than are the last-mentioned engravers.

Quiter, Van der Bruggen, Van der Berge, Schenck, Lens, Sarrabat, Barras, Bouys, Verschuring, Van der Vaart are the

names of early workers in mezzotinto, whose pieces will frequently attract the collector's notice.

Several masters holding high position in other branches of engraving than mezzotinto have left examples of their work in this department. Of these we may name A. Van Everdingen, Houbraken, G. De Laireffe, K. de Moor, A. Van Ostdade, B. Picart, J. E. Ridinger, G. P. Rugendas, C. Dufart, A. Tempesta, and perhaps D. Teniers.

Several painters likewise of eminence tried their hands at the new method, such were L. Bakhuizen, J. Danckert, P. Decker, Jun., L. de Deyster, J. Heemskerck, Honde Koeter, Van Hugtenburg, Sir G. Kneller, (?) Sir P. Lely, (?) J. Baptiste Monnoyer, Van Muscher, G. Netscher, and others.

An account of the present branch of engraving would be incomplete without special reference to the following masters.

JACQUE CHRISTOFLE LE BLON.* Born, Frankfurt, 1670 ;
died, Paris, 1741.

(Léon Delaborde, p. 373, *antea*, vol. i. p. 95.)

This artist, who was of undoubted ability, originally studied engraving under Meyer and Ab. Bosse, and painting under Carlo Maratti at Rome. From the latter place the Dutch painter B. Van Overbeck enticed him to Amsterdam, where he painted miniatures highly esteemed for their vigour of colour. Le Blon being of expensive and careless habits, found his gains as a painter produce but an insufficient income ; he therefore set to work to discover some method by which the latter might be increased. His ingenuity hit upon the expedient of printing off in various colours plates engraved in mezzotinto. His first trials were made about 1704, but it was not until 1720, (?) when he came to London, that he was able to carry out his designs to any purpose, and this was but of short endurance. Le Blon endeavoured, in association with a Colonel Guy, to establish companies for the

* As the master himself signed his name. Writers on art have denominated him Jacques Christopher Le Blond.

production and sale of copies by his process, of pictures by the old Italian and Flemish masters, of anatomic and pathologic illustrations, and of the cartoons of Raphael. To these was added a manufactory of painted papers, such as were fabricated in Brabant. But all the artist's schemes proved unsuccessful, and after a second bankruptcy he fled in 1732 from London to the Hague.

A friend in Holland lent the artist a hundred guilders; with this sum he went to Paris, where he died in 1741, very poorly off.

Before leaving England, Le Blon published a volume in French and English explanatory of his theory and practice of colour,* and dedicated it to Sir Robert Walpole. It was illustrated with mezzotinto engravings, some of which were printed off by his own process, and was afterwards reprinted at Paris with additional matter by Gauthier de Mont Rouge (1756).

'Painting,' wrote Le Blon, 'can represent all visible objects with three colours, *yellow*, *red*, and *blue*, for all other colours can be composed of these three, which I call *primitive*, and a mixture of those three original colours makes a *black*, and all other colours whatsoever; as I have demonstrated by my invention of printing pictures and figures with their natural colours.' (p. 6.)

We are aware that some persons believe that not more than a *single* plate (upon which the colour was applied with the finger) was employed by Le Blon in his particular process. But assuredly they are mistaken; three plates were generally used, as reference to Abraham Bosse's '*De la Manière de graver à l'Eau-forte et au Burin et de la gravure en Manière Noire.*'—'Nouvelle Edition, par M. Cochin,' Paris, 1758, pp. 125, 127, will clearly show. Upon this point Delaborde, *Bibl.* 40, p. 363, and Duchesne *ainé* '*Descriptions des Estampes,*' etc., Paris, 1855, p. 128, may also be consulted.

M. Ch. Blanc, alluding to Le Blon's process, remarks,—

'Le clair-obscur de l'estampe devait consister dans le jeu des couleurs sombres et des couleurs tendres, et comme la grainure pouvait ne pas

* *Colorito*; or the Harmony of Colouring in Painting reduced to Mechanical Practice under Easy Precepts and Infallible Rules, together with some Coloured Figures, in order to render the said Precepts and Rules intelligible, not only to Painters but even to all lovers of Painting. By T. C. le Blon. (4to, pp. 27, Appendix, pp. 7, and plates.) Our copy has not any date.

engendrer des ombres assez fortes, on aurait recours au burin pour creuser profondément le cuivre aux endroits où le burin irait jusqu'au noir, et qui demanderaient une touche mâle. 'Tel fut le procédé que Le Blon inventa ou qu'il perfectionna du moins, car il en avait déjà paru quelque ébauche, grossière dans certains impressions essayées en Hollande par Pierre Lastman, qui fut le maître de Rembrandt.' (Bibl. 7, p. 700.)

M. Delaborde has properly observed, however, that

'entre la combinaison de Le Blon et la manière de Lastman il n'y a point la moindre analogie.' (op. cit. p. 366.)

The mezzotintos in colour, by Le Blon, are very scarce, and rarely appear in the market. The most complete collection is at Dresden. Delaborde describes twenty-nine pieces by the master.

The portrait of Rubens, Joseph and Potiphar, St. Magdalene after Van Dyck, a Saint reading, Venus after Titian, and a Sleeping Endymion, are commended by Delaborde. A portrait of Louis XV. of France, which is praised by Duchesne, is attributed by Delaborde to the brothers Ladmiral. The British Museum Cabinet possesses ten pieces by the master, one or two of which are both large and fine. They are mostly different to those described by Delaborde.

JEAN LADMIRAL. Born, Leyden, 1680; died,
Amsterdam, 1773;
(Léon Delaborde, p. 380);

Was the elder of two brothers received by Le Blon into his studio at London, and initiated in the secrets of his process. After the failure of the master, they went to Amsterdam, where they undertook the illustration of anatomic and medical works by Le Blon's method. Jean Ladmiral copied the works of his teacher, and suppressed all mention of the latter's name.

ROBERT and FABIAN GAUTIER (D'Agoty)

Were brothers, employed in the studio of Le Blon. The elder imitated with some spirit, though in a cruder style, the manner of

his master, but employed the burin more frequently than did Le Blon in the engraving of the plates. Fabian Gautier meanly endeavoured to claim the merit due to Le Blon, of whom he wrote, ‘Cet artiste ne mérite pas le nom d’inventeur que ses élèves veulent lui donner malàpropos’—‘C’est donc avec raison que je me dis restaurateur (pour ne pas dire plus) dans cet art *qui serait péri sans moi*, et que je dis que ceux qui pratiqueront mon système feront mes élèves, et non ceux de Le Blon.’ (Delaborde, p. 382).

F. Gautier had sons, who published some works of their own execution along with those of their father after the death of the latter. There are a few pieces by the Gautiers in the B. Museum Cabinet.

On this subject of colour-printing, in connection with Lastman, Kirkall, Pond, Knapton, Ploos, Van Amstel, and others, see Delaborde, Bibl. 40, p. 388.

CHAPTER XX.

ON THE EXAMINATION AND PURCHASE OF ANCIENT
PRINTS.

HAVING systematically introduced the reader to a knowledge of the particular masters of engraving, of whom he should obtain a practical account, we purpose to add some words of advice and caution which may be of service to the inexperienced collector when engaged in selecting and purchasing what he desires.

Referring to chapter iv. vol. i. for some remarks on various matters connected with our present topic, which may be taken as introductory to what is now to follow, we proceed, in the first place, to caution the novice against coming to a decision if forced to examine prints in a shop whose state is that of semi-darkness. It is the custom with many print-dealers to obscure every pane of glass in their shop-windows by hanging up against them their wares, and the amateur is often expected to make a purchase in a light about equal to that of a coal-cellar. Insist that you must be allowed good daylight, or you may depend that you will not have it, and refuse to allow gas to be used instead. Such solar light should be secured as will suffice for both good reflected and transmitted illumination, or not any certainty can be arrived at respecting what is under examination.

Bear in mind that you have to obtain first such a knowledge of the *general* condition of the specimen before you as may enable you to decide whether it is worth while for you to entertain its purchase, should its *particular* condition be up to the mark required. If the general condition be satisfactory, you have, secondly, to inquire into the special state of the print.

In the determination of the general condition, the weight of

the print as it is taken up in the hands, should be noted, also the feeling of thickness conveyed to the touch, and if mounted, whether the print seems loose or fixed on its mount. By such observations a notion may be formed as to whether the print has been 'laid down,' or 'lined;' in other words, has had a piece of paper of its own size pasted on the back, or has been mounted on another and larger piece of paper, to which it is firmly adherent. If the print has been thus treated, under any circumstances the value of it has been subtracted from, and there is room for suspicion that there have been other reasons than whim and bad taste, which have led to the piece being lined or mounted. Should the print be relatively very heavy, inflexible, or firmly mounted, do not as a rule have anything to do with it—it has been 'laid down'—by this you are prevented examining the back of the print itself, of seeing through the latter by transmitted light, and thus determining what repairs, if any, the print has undergone. Further, be the impression ever so genuine, and the condition otherwise good, laying-down and mounting show execrable taste, and you will feel annoyed accordingly. There may be, however, some exceptional reason which may lead to the purchase of such a piece notwithstanding, supported as the collector may be by the hope of ingeniously removing the mount or backing. To this point we shall presently refer.

If the print be not laid down, nor permanently mounted, and can be seen through, and its back examined, the *corners* should be looked at to discover if they have been torn away and restored or mended. Next should be observed what amount of reparation generally the piece may have undergone; whether ink, grease, or spots of paint disfigure it, or if there be any staining. To very obvious mutilations and damages we need not refer.

A general examination proving satisfactory, the next thing to be decided is, whether the print be truly what the collector considers it, or what it pretends to be. For example, it may purport to be the Saint Jerome of Albert Dürer. You know that Albert Dürer did engrave such a piece, you have actually seen it; this appears like what you have seen, and it bears Dürer's mark. Or, again, a print appears to you to be an etching of Ostade; it has not any name nor mark on it, but the dealer assures you he thinks

your opinion just. But is it? And is the former piece by Dürer? To be able to determine such points satisfactorily, of course requires some knowledge, and the novice can hope to attain to a *probably* correct judgment only. He has to bear in mind that the supposed Dürer, *e. g.*, may be but a copy by another engraver, and that the presumed Ostade may not be an Ostade, nor even the copy of one, but the legitimate, unpretending work of another master.

In the first place, then, the purchaser has to guard against being deceived by a copy. Almost all good prints have been copied, some several times over. Many have been imitated most successfully, and some so closely that it is only with the original and its facsimile side by side that the differences between them become apparent. Even then the leading points of differentiation often require to be looked for under the guidance of Bartsch, Passavant, Nagler, and other critics, for it is next to impossible to remember the often minute *differentiæ* connected with many engravings, and their copies. Some of the latter are in themselves admirable examples of engraving, and a few are as rare, or even rarer, than the originals. But when the latter be desired, and would be paid for, the finest and rarest of the former could not supply their place. Reference to the works of Heller, Bartsch, and Wilson, will show how numerous are the copies after eminent masters by both good and inferior workers, and what an amount of ready practical knowledge is requisite to guard against being deceived. A great many copies are, no doubt, at once distinguishable as such by their coarse, heavy, and inferior technic, the want of that delicacy and cleanness of line, and general brilliancy proper to the genuine works of the masters; by their being of a different size, or being reversed, from actions usually performed by the right hand being represented as undertaken with the left,* by some variation in the mark, monogram, or signature, or by the addition of an 'address.' But the ready appreciation of overt evidence such as this, is commensurate with the knowledge only of the observer. Nearly complete ignorance can be safe as respects those copies only which do not attempt to deceive, but

* Except in the case of *nielli* and a few very early works, in which such reverses are legitimate.

bear openly the copyist's own signature, either alone or in addition to that of the original master, as *e. g.*, in the case of the copies by Weirix after Albert Dürer or of Ostade by Deuchar. On the other hand, caution will be used, and experience of all kinds resorted to by the oldest collector when purchasing a work of Rembrandt, L. van Leyden, or Martin Schongauer, as he knows that their pieces have been consummately imitated.

Though considerable help may often be obtained from attention to the mark and signature, it must be borne in mind that in the genuine work the name or initial is occasionally in *reverse*, or the date partly so, while in other instances they may be either absent or present in certain 'states' only. Study of the genuine works of Rembrandt, L. van Leyden, and of Marc Antonio, will show such to be the case.

The careless and ignorant way in which inscriptions on prints have been spelt often, and the names of wrong masters attached to engravings, is much to be regretted. Before us is now lying a good and fair-sized piece by J. Smith, on which is the inscription, 'Cupid and Psichah,' and on a fine Vaillant is 'Gorjon invenit.' Rubens is sometimes spelt Reubens. Even at the present day great carelessness is occasionally exhibited in this respect, as may be seen by reference to the *Athenæum* for January 3, 1874. Such mistakes as the above are generally due to the publishers, and not to the engravers, of the prints which exhibit them.

The characters of the paper and water-marks should be well considered, for in the hands of good judges they are capable of yielding valuable information.

The difficulty before the inquirer is sometimes very great, as may be readily understood from the following remarks of Mr. Sotheby :—

'In respect to persons being deceived as to a work of antiquity being the original, or a *copy*, we do not believe there exists any one of such consummate judgment who might not be deceived even were the object itself to belong to that branch of art to which the attention of his whole life had been directed. A remarkable instance of this may be quoted in respect to the fac-simile of an early wood-engraving which will be found in the present volume. We refer our readers to a fac-simile of the Annunciation, representing the Virgin attended by the Unicorn. This

was taken from an original impression formerly in the collection of William Young Ottley, Esq., a gentleman who held a high reputation for an accurate and practical knowledge of works of art, more particularly in respect to the early schools of engraving. Many years ago Mr. Ottley, doubting the possibility of making an accurate fac-simile of this engraving, entrusted the original to our charge for this purpose. When it was done we had four impressions worked off on some old paper of a similar character to that on which the original was taken off. One of these (cut close) we presented to Mr. Ottley, which he received, and believed to be his own impression, nor would he be persuaded until the original was produced that it was otherwise. That impression of our artist's fac-simile, since the decease of Mr. Ottley, passed into other collections, having been without the *smallest doubt of its genuineness* sold as an *original* impression.* ('Principia,' Bibl. 66, vol. i. p. 33.)

The following story is related by Mr. Maberly:—

'Hudson, the portrait-painter, the master of Sir Joshua, was so fortunate as to obtain a fine impression of the very rare etching by Rembrandt, called the "Coach Landscape." On occasion of this acquisition he gave a supper to his amateur friends, at which to display his purchase. Benjamin Wilson, his brother painter, who had a good judgment in this branch of art, and knew that Hudson had very little, though affecting great enthusiasm for it, amused himself at his expense. He etched a plate in the style of Rembrandt, and sent an impression to Paris, and circulated a report at home that there had been discovered in France a print hitherto unknown, and apparently a companion to the Coach Landscape; that money had been offered for it for the King's Collection, but the proprietor meant to bring it to England for sale. Hudson hereupon, to anticipate his English friends, hastened over to Paris and bought the print. On his return he collected all his amateur friends in London to a second supper, given specially for the purpose of receiving their congratulations, and which he received accordingly. Very shortly after this the whole of the same party, and Hudson with them, were invited to a supper at Wilson's. When all were introduced to the supper-table, every plate was found turned down, and on the guests lifting them, behold, under every one appeared an impression of the unhappy companion of the Coach Landscape, and under Hudson's plate lay the money he had paid to Wilson's confederate in Paris for the purchase.' (Bibl. 58, p. 7.)*

* For another interesting and amusing episode in the history of the 'Coach Landscape' consult Dibdin's 'Bibliographical Decameron,' vol. iii. p. 329 note.

To show further what may be done by a ‘cunning hand’ for legitimate purposes, we quote the following reference to the late Mr. Harris—a professional expert in the art of making facsimiles—from Mr. Cowtan’s ‘*Memories of the British Museum*,’ page 334:—

‘He is famous for his wonderful fac-simile reproductions of early wood-engravings and block-printing to supply deficiencies in imperfect books. In this curious art he is probably unrivalled, and the specimens that he has produced, after Fauts, Schoeffer, Caxton, Wynkin de Worde, Pynson, and other early printers, are marvellous and unique. Some of the handsomest and rarest volumes in the Libraries of Lord Spencer, Mr. Grenville, the British Museum, and other collections, have been made complete by the “cunning” of his “right hand,” and some of the leaves that he has supplied are so perfectly done, that, after a few years, he has himself been puzzled to distinguish his own work from the original, so perfect has the fac-simile been, both in paper and in typography. I remember, upon one occasion, that a question arose as to a certain copy of a rare book in the national collection being complete. The book was sought out and carefully examined by Mr. Panizzi, assisted by Messrs. Jones and Watts, and, after a fruitless search, page by page, the consultation ended in a summons to Mr. Harris himself, to point out the leaves that he had supplied. It was only after some considerable search that the artist was able to detect his own handiwork. This circumstance led Mr. Panizzi to obtain an order from the Trustees that in future all additions made to a book in fac-simile should be marked as being so, in a note at the bottom of the page, to prevent the possibility of subsequent librarians being imposed upon. . . . One of the most beautiful specimens of his skill in imitating early wood-engraving is to be found in the map he reproduced to complete the copy of the Coverdale Bible in the Grenville Collection. Another marvel of the same character may be seen in the frontispiece to the Great Bible of Henry the Eighth, of the date 1539.’

For an interesting account of antiquarian and literary forgeries reference may be made to the third volume of Sotheby’s ‘*Principia*,’ vol. ii. p. 96 (Bibl. 66), to an article, ‘*Le Contrefaçon*,’ by M. Bonnaffé in the *Gazette des Beaux-Arts* for April, 1874 (p. 326), and to H. Weber’s *Memoir*. (Bibl. 69. pp. 16–18.) Our previous remarks (pp. 25, 33) concerning some of Rembrandt’s and Van Dyck’s etchings are applicable here.

It being determined that the print under investigation is what it pretends, or is assumed to be, *i.e.* a genuine work of a particular master and not a copy—and that its general condition is satisfactory, the next duty is that of inquiring into the *particular* condition of the print, and as to what—if any—*minute* repairs it has undergone. The corners and edges should therefore be now more closely examined, likewise the whole superficies of the paper, front and back, by both reflected and transmitted light. Repairs, it should be remembered, may be effected not only with the pen and pencil on inserted paper, but also by the letting-in of truly engraved work cut out of other impressions of the same print or of other pieces. Has the print had defective and light spots touched over with ivory-black or Indian-ink? Is any stippling or hatching apparent? A certain Frenchman, says Maberly, ‘has obtained great but not very enviable celebrity by his method of making faint impressions appear like strong ones by actually going over every line of the print with a hair pencil and colour, strengthening in due proportion every part.’ Once, on a rather dark winter’s day, we bought several pieces of Albert Dürer’s ‘Life of the Virgin.’ One of them seemed particularly fine. On close examination afterwards in brighter light we discovered that, by the side of all the more important engraved lines, another line had been added with pen and some kind of ink, so as to give the impression at first sight considerable richness and vigour. We returned the print to the dealer, who would not credit our statement until he had examined the specimen with a lens and compared it with another and intact impression.

‘Another artifice to be guarded against in the selection of a specimen of engraving is washing over with Indian-ink or colour. This is a practice often adopted with middling or pretty good impressions of fine prints. When judiciously and well performed, it has the effect of making the impression appear stronger and fuller. Although to an eye of little experience or insufficient judgment the print may appear improved by this operation, still the proprietor of it must feel that he has not the satisfaction of possessing the work in the same state in which it came from the hand of the engraver. This washing is sometimes employed to imitate the “burr” which has been spoken of.’ (Maberly, *Bibl.* 43, p. 45.)

Weffely remarks (Bibl. 96, p. 195),—

‘We had lately in our hands a scarce piece of C. W. E. Dietrich (Link 110), which even in the best impressions appears somewhat faint. This piece, which belonged to a private collector in Dresden, was very pale, and was therefore exchanged for a better example. Not long afterwards the same pale impression came before its former possessor, the latter recognising it from his having marked it in a way known only to himself. But in what an altered condition? Now it had become an “uniformly fine impression.” Close examination and comparison of it with several good impressions disclosed the falsifications effected by its having been washed over.’

Whole or partial stainings with solutions of coffee, burnt sienna, yellow ochre, and other things, are occasionally practised.

These matters having been passed under review, the *margin* should be then examined. The more margin extending beyond the engraving or ‘plate-mark,’ a print has, the greater is its value—*cæteris paribus*. In some scarce and valuable engravings, tenths of an inch of plain margin are worth so many or more guineas. Some good prints, usually having comparatively large margins, are occasionally found cut down to the plate mark, or even within it, and ruined accordingly. Be very careful then to examine the extent of clipping and cutting a print may have undergone. Look for the border line of the plate or block in all instances of ‘no margin,’ for perhaps there may be also *no print*, to such a deficiency, as to diminish the work even a quarter or more of an inch at one of its boundaries. The mark or signature may have been removed by such cutting, and many pieces, otherwise covetable, rendered comparatively worthless in this way. Further, if a margin be present, and particularly if a good one be boasted of in the case of a valuable print having usually but a very small one, carefully inquire whether such margin be not false, for the artificial addition of such a thing is by no means an uncommon circumstance. We have held in our hands a Bocholt, for which more than fifty guineas were asked, and an Israhel van Meckenlen priced at more than a dozen; in both pieces margins or edgings had been so ingeniously added, that deception awaited all but those of considerable experience and making careful inspection.

‘So important is this possession of margin, that it is not unusual to find a false margin substituted where a print has been close shaven. This is

done by ingeniously inlaying the print in a sheet of paper of corresponding colour, texture, and substance. This is often very adroitly performed—the very imprint is imitated of the sunken line formed by the edges of the copper under the heavy pressure of the rolling press, and a nice examination is sometimes necessary to detect the imposition.’ (Maberly, p. 42.)

It may be mentioned *en passant* that Cumberland was a heretic in this respect, for he remarks:—

‘I must confess I see no advantage in any quantity of paper exceeding the size of the plate, unless it contains valuable remarks by men of abilities.’ (p. 22.)

It was the abominable practice at one time to cut away with scissors all the white paper from around figures engraved in relief, as it were, from a plain ground, and then to fix the figures on other paper of some distinct colour. Ladies at the smaller courts of Germany used to while away their time at this practice of making *filhouettes*, and prints of precious value have been thus destroyed.* We have a Bocholt and some very early coloured woodcuts in our cabinet which have been thus treated. Some of the prints extant which have been so ill-used have had afterwards the secondary paper removed, and have been carefully inlaid with paper of more congenial character and appearance. Careful examination, by holding the print up to the light, will almost always unfold such and analogous transformations.

Supposing the engraving to come out favourably from the investigations recommended, the next point to be inquired into is the *character of the impression*. It is of little use for a print to be in

* Worthy ancestors of the nurse of Dr. Dobson!

Dr. Dibdin, alluding to some valuable MSS. in the Library of Durham Cathedral (‘Northern Tour,’ vol. i. p. 288), quotes the following remarks of Raine,—

‘These specimens of ancient art and taste are now safe; for College nurses are not now permitted to go into the Library in wet weather and cut out the illuminations to amuse the children under their care. Such things were, and this book [Bishop Pudsey’s Bible] in particular has suffered severely. Other volumes brilliantly illuminated have been shamefully despoiled of their decorations. The nurse of Dr. Dobson, about the beginning of the last century, was the reputed perpetrator of these abominations.’

M. H. Delaborde, in his recent ‘Notice Historique,’ relates some amusing claims made by some of the ‘upper ten’ upon the Royal Collection of Prints at Paris in times past. Among the requests to which the *Conserveur*, M. Jolly, had to reply was one ‘par lequel Madame Victoire fille de Louis XV. lui demande sans marchander d’envoyer à Versailles toutes les estampes qu’il pourra trouver pour l’amusement du duc de Bourgogne’ (op. cit. p. 69).

good condition, if it be a bad impression; better, indeed, by far would be a good impression in bad condition. An early and good impression is what is desirable, though an early impression is not so necessarily a good one, as is a good impression an early one. On the beauty and perfectness of impression the chief value of an engraving in an artistic view depends. Other circumstances of secondary character make, it is true, the question of *earliness* of impression important.

‘There is a curious logical fallacy’—Mr. Hamerton acutely remarks—‘involved in the anxiety for *evidence* that an impression is an early one. Why are early impressions valued especially at all? Because they are supposed to be of better quality than later ones. But if quality be the object, what is the necessity for evidence? Is not quality its own evidence? Connoisseurship first seeks early impressions for their quality, and then distrusts its own judgment as to the very thing it seeks, and so is obliged to look for marks by which an early impression may be known.’ (p. 86.)

This is not untrue,—we ‘own the soft impeachment.’

The imperfections of ink, rollers, presses, etc. connected with the primitive efforts at taking off impressions would sometimes cause early proofs to be less satisfactory than others afterwards printed. But, *cæteris paribus*, a plate before it has been worn by work will give off cleaner, sharper, more brilliant proofs and richer velvety effects from undiminished burr than it will at later stages of duty. The beauty of a print may be made to depend much on the care and judgment which the printer exercises in his vocation. If he lay on ink too thick in consistency or too fully, it may overrun, blur, or otherwise ‘devil’ the impression as it is worked off. A careless printer may likewise ‘grind’ or wear out a plate much more quickly than will an experienced and careful workman.

As much knowledge cannot be possessed by the novice relative to either earliness or goodness of impression every opportunity should be taken by him to gain the experience by which he should be guided. This experience may be considered as of two kinds—specific and general. By the former is meant:—

‘the habit of seeing other prints from the same plate, and thus being able

to draw a comparison by directly laying print by print, side by side, where opportunity offers, and, where it does not, by carrying in the recollection prints before seen from the same plate; and this latter help, to be of any real assistance, requires an eye much habituated to compare, appreciate, and class impressions. That which may be termed general experience is of a more scientific and artist-like description. A person having such will generally be able to detect, from inspection of the print, though he had never seen an impression before, in what manner the plate from which it has been impressed is engraven—that is to say, whether it be engraved in a strong manner, or, if an etching, deeply bitten, so as to be capable of throwing off many good impressions, or whether it be engraved in a slight style, so that even an early impression shall appear faint, and liable to be mistaken by an unpractised eye for an impression from a worn plate. Lucas van Leyden engraved with so light a hand that it is very rare to meet with an impression from any plate of his that does not show like what in the generality of prints would be pronounced a late impression. On the other hand, some plates are so strongly engraved that, unless in instances where they happen to have escaped destruction until modern times, all the impressions met with are more or less respectable.’ (Maberly, p. 38.)

Many persons think that mere depth and blackness of tone necessarily indicate an early and a good impression. Far from it, for such qualities may be found in late and bad impressions, particularly from wood-blocks and from old plates worked in modern times. In such proofs the ink—too thick or too fatty, or negligently applied—has caused the impressions to come off smudged or pitchy, and wanting all fineness and clearness of work. These latter qualities, combined with good definition and a due degree of depth and not blackness alone, are characters of an early and good proof. Further, such blackness and coarse strength are often evidences that the impression possessing them is a ‘retouch,’ and not an impression from the plate in its original state. Many plates of MARC ANTONIO, REMBRANDT, OSTADE, WATERLOO, and other eminent masters have survived until recent years comparatively, and have been printed from at intervals. As these plates became worn from frequent use, and impressions from them appeared blunt or faint, the engraving was worked up or retouched by other engravers. The earlier proofs, after such reworking, often appear strong and dark, and are accepted by the uninitiated as early impressions from the plates in their primitive condition. Many

etched plates, at an after period in their use, have been strengthened with the graver by their authors. But all such dark and forcible, yet often inharmonious, impressions as result from retouching are coarse-grained indeed when compared with original proofs, and are wanting in the clearness and definition of the minuter parts possessed by the latter. The smaller lines in the retouches become clogged together, and black inky patches are produced, the delicate gradations and markings vanishing entirely. Impressions from the retouched plates of Marc Antonio and Waterloo well illustrate these conditions.

It is important to bear in mind that reworked and rebitten plates have frequently the border-lines strongly engraved, while in the early and untouched impressions these lines (*traits carrés*) are often scarcely perceptible. Sometimes they are doubled in the retouch while single in the original state; or they are broken or cut or rounded at the angles in the latter, but continuous or square in the former. The master either left the border lines quite undefined or indicated them but faintly, or only here and there with the needle. The engraver who retouched the plates marked them decisively and strongly with the burin. Attention to this circumstance is particularly needed when purchasing the etchings of Claude, Van Dyck, and Ostade.

Again, many plates and blocks, without having been reworked or retouched, have been printed from in recent times, affording what are known in the market as 'modern impressions.' Plates of Robetta, Ostade, Albert Dürer, Claude, Rembrandt, and of others, have reached our day, and have been printed from in the regular course of trade. From some of the wood-blocks of Dürer impressions have been taken within the last thirty years in this country.

The character of the paper, and a certain bluntness about the technic, must be closely regarded, as should also the indications of the plate having become here and there rusted, or the block worm-eaten or 'sprung' before these modern impressions had their birth. Irregular black marks, circular white spots, and straight white lines cutting through places where such lines should not be, in prints on suspiciously thick, spongy, or buff-tinted paper, should at once command attention.

In some instances the plates and blocks, having continued in good preservation, have been carefully printed from in modern days on old or very deceptive paper. The proofs have been afterwards variously marked and stained on the back, thus producing modern impressions which offer no slight difficulty in the way of the detection of their true character. The difficulty becomes greater when it is remembered that different inks, different paper, and various manipulations in printing, were often obliged to be resorted to by the early masters in working particular plates or blocks, and that various kinds of paper and peculiar methods of cleaning the plates were intentionally employed by Rembrandt and others in order to produce variations in the proofs. Examples of what may be termed first and second editions may be met with in the prints of Nicoletto da Modena, Antonio da Brescia, and Andrea Mantegna, due, apparently, to the proofs having been worked off in one instance by means of the *frotton* or rubber, and in another by a roller or press. Rembrandt was accustomed to work off some of his earlier proofs on Indian or other very thin paper; in a few instances on deep-toned Indian paper of heavy weight, and later impressions on paper of variable degrees of thickness.

It was a common practice at one period to tear out the fly-leaves from old books. Upon these leaves modern impressions were worked off from original plates and blocks, and defects also in the paper of early impressions were repaired with these leaves.

Even fictitious antique paper-marks have been ingeniously manufactured for the market. If reference be made to Part I. p. 12, of *Le Bibliomane* (Lond. 1861), an essay on this subject may be met with. ‘Papyrourgos’ there tells us that the *truqueur* sometimes imitates an antique mark with a ‘*scélératesse diabolique*.’ With the point of a delicate scraper he removes a thin layer of paper answering to a tracing of the mark he has previously made over the spot, or imparts a fictitious transparency of the desired form by means of a camel’s hair brush charged with oil.

The collector must be warned, it does not necessarily follow that because a print under examination differs *slightly* in dimensions from the size of an impression known to be genuine, or

from the measurements given in systematic works and catalogues, that such print should be rejected as doubtful.

‘When several examples of the same print are compared, it may be generally, or at least very often, observed that they differ in dimensions. Thus we have now before us two examples of the same engraving, one has a breadth of 138·5 millimètres, the other a breadth of 141 mill.; a difference of 2·5 mill. Persons uninitiated in the art of printing engravings may find such an occurrence strange and inexplicable; we will endeavour to explain it. The sheets on which impressions are to be taken are previously damped; now everybody knows that paper thus treated stretches, occupies a larger surface, and this in a ratio with the amount of water the paper has absorbed. After being printed on the paper is dried, it then shrinks, and this the more, the more humid it was at the time of impression; hence variations in the dimensions of prints worked off from the same plate may be easily accounted for. However, we will point out succinctly, various circumstances which may affect the dimensions of a print:—

- ‘1. The character of the paper; a difference in the thickness of the sheets or in the quantity of size they contain.
- ‘2. The sheets not being damped to a like degree before impression, so that one sheet is more or less humid than another.
- ‘3. The impressions as they come from the press not being dried under similar conditions.
- ‘4. Finally, the various methods of passing the copper through the press. Suppose, *e.g.* we have a plate which is twice as long as it is broad; if it be passed beneath the press in the direction of its narrow dimensions (here of its breadth) the print will exhibit a greater width than it would had the plate been passed through the press in the direction of its longer dimensions, because the paper extends the more always in the line of motion. In the case of small prints the difference naturally is slight, but in that of large plates it becomes very apparent. The circumstances thus referred to prove that a difference of a *demi-millimètre* or even *de quelques millimètres*, is not, in the majority of cases of any importance, since we cannot lay down dimensions perfectly applicable to all examples of the same print.’ (Le Peintre-graveur Hollandais et Flamand par J. Philippe Van der Kellen. Utrecht, 1873. Vol. i. p. 235.)

It being determined that the print is genuine, a fair impression

from the plate in its original state and in good condition, an examination should then be made of any marks or writing on the face and back of it. Many prints have such marks—prints, too, of high quality: these marks form the records of particular collectors in whose possession the piece has successively been. Amateurs and *marchands d'estampes* were sometimes wont to write their names in full, with a date or number on the back; at other times to stamp a cypher, monogram, or initials on their prints, and titled collectors to place thereon their arms or crests. Occasionally such signatures, etc. were placed on the face of the engraving, at one of the bottom corners or near the margin, but sometimes more centrally on the face. The more valuable the specimen, the more likely it was to enter the cabinet of an eminent collector or experienced connoisseur, and it was exactly such persons who were most likely to attach to the print some evidence of their having been its possessors. Thus arises the circumstance that what, in one sense, disfigures an engraving becomes evidence of value and testimony to the character and worth of the print. When the names of Mariette, Sir J. E. Aftley, R. Balmanno, J. Barnard, R. Ford, G. Hibbert, Sir J. Reynolds, S. W. Reynolds, W. Esdaile, G. Storck à *Milano*, W. Baillie, or their initials, occur on an engraving, there is offered at once a certain amount of evidence that the print is worth possessing, since good judges have already possessed it. Such is also the case when there is a note on the back to the effect that the piece is from the Joff, Dumefnil, Wellesley, Sir Mark Sykes, Pole Carew, Durand, Buckingham or Stowe, Aylesford, Marfhal, Arosarena, Ottley, Brentano, Munro, Hippisley, Durazzo, or Weigel Collections. Some former possessors of good engravings put private marks on them, some of which cannot now be identified; a description of the recognised ones, and of other marks, cyphers, crests, etc., may be found in the work of Mr. Maberly (Bibl. 58, p. 81), in that of Wesely, Bibl. 96, p. 332, and at the end of the present volume. Explanations of the monograms and marks of many collectors are given in that indispensable work, Nagler's 'Monogrammisten.'

Mr. Thane used frequently to write his name backwards—'Enaht'—on the *verso* of the print, which word has puzzled

many a young collector. The name written in such way as most to disfigure a print, is a name which is first among all other names in being evidence to the fineness of quality of the piece on which it occurs: this is PIERRE MARIETTE.

‘This person was an eminent collector and dealer about the middle of the seventeenth century. He was accustomed, whenever he happened to become possessed of an impression of more than ordinary beauty, to write his name at full length, and a date, on the face of the print; and although this is certainly a disfigurement, yet such is Pierre Mariette’s reputation for judgment that to be thus disfigured is no disparagement to a print, but the contrary.’ (Maberly, p 81.)

It is necessary, however, to warn the novice that the names of well-known collectors have been fraudulently added by unscrupulous dealers to mediocre impressions in order to increase their value. The collector must be on his guard therefore, and look closely at the characters of both the writing and the ink.

It occasionally happens that a genuine, and in a certain sense a very good, impression betrays, unfortunately, blemishes, some of which cannot be, whilst others can be, remedied. At particular places a little crease or fold in the paper, a knot in the latter, a hair lying curled on its surface, or a bubble of air getting beneath the ink, may have so interfered with the process of printing as to cause white lines and spots to appear on the impression. Such marks are particularly apt to be visible and annoying in mezzotintos, occurring, as they frequently do, in a mass of dark shadow. If blemishes are small in size and limited in number, they may be remedied by being touched with the camel’s-hair pencil and ivory-black; but if they are many or large, the attempt to obliterate them will produce only a plainly ‘touched-up’ print. Knots in the thick plate-paper, on which many mezzotinto engravings have been worked off, are often the cause of the ruin of a fine impression. In the course of time, friction so operates on these little elevations as to spot the print over with light or dark dots, according to the position of the knots causing them. Sometimes a print appears confused—as it were *doubled* all over, or the paper printed on twice. Such a piece has undergone a ‘shake’ in the printing, and is damaged accordingly.

If the names and marks of many collectors of prints are often evidence of the goodness of the examples on which they occur, the same cannot be said of the names of several *publishers* whose addresses may be met with on many engravings. On various pieces of the Italian Schools may be seen the names of ANTONIO SALAMANCA, Romæ; ANT. LAFRERI *formis*; Horatius Pacificus; Giacomo de Rossi; Nicolo Nelli; F. Barlacchi; Gio. Marco Paluzzi *formis* Romæ; Oratio Bertelli for. 1582; Antonius Caranfenus, fo.; and of others; while Nicolas Van Aelst; Van den Enden; Thomassin, occur on works of the Northern masters. When such names are to be seen, the impressions may be, with but few exceptions, regarded as of inferior quality. The degree of inferiority will be variable, it is true; but it is the fact that all plates bearing such addresses came into the possession of the engraver-publishers mentioned generally after the plates had been pretty well worked. They bought them successively, had them retouched, worked them again and again, until at last on some of the plates nothing but the most wretched, scratchy ghosts of the original engravings remained. Ant. Salamanca and some other publishers engraved, and it is often difficult to say whether they had any right or not to more than what the word *excudit* alone would imply. A print is often alluded to in a dealer's or sale-catalogue as 'before the address of Salamanca,' of 'Lafreri,' and others—intending it should be inferred that the impression is therefore an early one.

Though a print be genuine and appear a good impression, in fair condition, passing with credit the examinations directed to its several parts, nevertheless a good general view and consideration of the specimen should be taken in order to determine whether it has undergone the operation of 'cleaning' or not. Any such process is—as the rule—detrimental to a print, the simple floating of it in water will influence the texture of the paper and fret up—to some extent—its surface. Only very dirty prints and such as are placed on abominable thick mounts should be subjected to such a procedure. If more than this have been done, if strong agents, such as acids, alkalis, and the like, have been resorted to, a lens will show the surface of the paper to be ruffled up, the lines of the engraving confused and broken, and a hazy or woolly look given

to an impression which should have remained clear, bright, and defined. Much the same results follow the friction of the face of the print with bread-crumbs; this treatment is, in fact, often more detrimental to a print than is the use of plain water, if not practised with great caution. In the use of sulphuric ether, turpentine, ammonia, benzine, and naphtha, to remove oil-stains and grease, solution of the fatty matters of the ink of the engraving may ensue.

Prints which have undergone such and analogous treatment are frequently submitted afterwards to considerable rolling or pressure. By this means an artificial, smooth, even polished face is imparted to them not unlike that of hot-pressed paper. The procedure in question is intended to disguise the 'fretting' and other consequences which the engravings have suffered in the cleaning process.

The collector should be informed that a certain kind of dirtiness on a print is often a sign of a good impression. This dirtiness is a sort of inky smear called *fond sale*. It results from the engraving having been executed on an imperfectly burnished plate of copper. As the latter is worked from, its surface gradually becomes smoothed down, but at first the rougher parts of the surface of the metal retain their portions of ink, which print off with the engraving and show like a dirty wash or smear on the proof. A somewhat similar appearance is often perceptible on impressions from etched plates, the surfaces of which have suffered from irregular action of the mordant.

While all general mountings, lining and laying down, seriously detract from the value of a print, a very narrow slip of thin paper, the eighth of an inch wide pasted at the back of the print along its left-hand edge, or even along the four edges, or very small squares of thin paper fixed on the back at the four corners, are not considered by many collectors to diminish the value of a desirable impression. Such pieces of paper have been added with the intention of strengthening in particular the mounting edge of the print, and of preventing the corners from curling up or being torn. Still it is the opinion of some that 'the heavy thickness of such corners is unpleasant, and it is better never to protect a print by any of these modes unless it is essentially necessary' (Maberly).

The following remarks of Mr. Cumberland relate so appositely

to much that we have touched on that we cannot refrain from giving them here :—

‘ I would prefer a print with M. Mariette’s handwriting and date either on back or front, who never placed it on a bad impression I believe : there is also another collector probably before him whose name we do not know, but whose mode of mounting is always a guide either to a good impression or a rare print ; he inlaid all his prints very neatly, polishing the line of paste very highly behind the sheet, making two very fine lines in red ink at about a quarter of an inch all round the face of the print, cutting them off very exactly square and using fine Roman drawing paper for his mountings. A like rule to be almost sure of a print of little value is to meet one with Mr. P. Hillier’s mark, who employed an artist to wash up with Indian ink his best impressions, and after sticking them on a paste-board, bedizened their margins with a coarse gold border and several mouldings with coloured planes. Modern collectors have put their marks uncouthly on their favourites, so that many are loaded with them to such a degree as to look like engravers’ marks ; others have affixed false marks of engravers, some printed from blocks, and others imitated with pen and ink, but the magnifier detects all this, and we do not less value a print for these accidents after they are detected. The arts also used by vendors in former times show either the great industry of the falsifiers or the great value they set on perfect impressions, and both evince the scarcity of good impressions at all times ; and of this we have an instance before us in the ingenious manner in which a set of the Cupid and Psyche in the British Museum has been made to *appear* perfect by uniting the written part of one impression with the engraved part of another, and this so nicely done that nothing but the closest examination with the help of a glass enabled me to discover it, the tint being so exactly imitated and the juncture so cleverly fitted, together with the imitations of the edge of a copper-plate (by passing one through a press over them) that the deception was nearly completed. Again, of late years a most pernicious practice has prevailed ; I mean cleaning old stained prints by washing them with weak acids, and the inventor of this unfortunate act has but too well succeeded in persuading many to submit their good old prints to this fatal operation, which, although it certainly removes stains, corrodes the edges of the finest lines, converting the old ink from a brown tint to a blue one, roughening the surface of the paper, and weakening the whole effect. These print-cleaners, like the picture-cleaners, have done more injuries than time to the most valuable objects, and cut down the extent of fame to the old masters inconceivably, for prints thus treated hasten rapidly to decay.

There is but one way safely to purify a dirty impression, and that is, to expose it to the sun's rays under a shallow surface of water in a leaden trough for some days. Let those, therefore, who possess good old collections, even when some are well bronzed by time, be never persuaded to submit their treasures to this destructive operation. The opposite practice also once did nearly as much mischief, for they had recourse to tints from tobacco and seppia, or tea, to give the appearance of age to later impressions, but it has been ascertained that no art can imitate the effects of time, and as in the false patina of bronzes these inventions soon discover themselves: smoke alone can give an even tender brown tint.' (Bibl. 14, p. 22.)

The compiler of the catalogue of the famous Denon collection of Marc Antonios exposed at Paris in 1826 observes of them:—

'if some of the impressions have a dingy tint from the casualties of time, none have been washed, cleaned, or passed through chemical experiments to give them a treacherous look of cleanliness.'

'This,' remarks Dr. Dibdin, 'is found orthodoxy;' and who, alluding to the use of hydrochloric acid introduced by the modern race of bookbinders to whiten and purify the surface of the leaves, exclaims,—

'Oh, most foul and treacherous application of chemical knowledge!—a few short years glide away—when we open our supposed spotless treasures and find them brittle, rotten, and shrinking even at the light of day.' (Tour and Decameron.)

Not very long since a valuable series of proof impressions of woodcuts by a well-known old master passed through our hands in examination. The prints had been inlaid under two different conditions previously to being expensively bound. All went well as we turned over the leaves of two-thirds of the volume, when suddenly there came a change. The paper directly it was touched broke short off like the most fragile and delicate egg-shell. Not a leaf of the latter portion of the volume could be lifted, but the inlaying paper snapped and crumbled at once. The paper was thick, spongy, and damp to the feel, and distinctly—we may say strongly—acid to the taste when fragments of it were placed upon the tongue. The inlaying paper of the first part of the volume

was older and of a different kind to that of the other portion. It was then crisp and quite sound (refer to vol. i. p. 349).

The novice should take care that, during the excitement of a monetary transaction, the eagerness to obtain possession of what he considers perhaps a bargain, and the general admiration of the print, he does not forget to observe that the particular 'state' of the piece before him is that which it is the more advisable he should possess. A rare, fancy, or half-finished state of an engraving is not what the inexperienced amateur should desire. Therefore, if pressed by the seller to observe that the piece before them is such and such a 'state,' he should bear in mind that such may—under the circumstances—mean simply its unsuitableness for the buyer. Even in all other respects, except that of mere curiosity, the state may be undesirable; it will therefore be both wiser and safer when having procured a good impression of a particular print, to resist at the onset all temptations of the charmer, 'charm he never so wisely.' When states *are* ventured on, a like care is necessary, for it would annoy the collector considerably when he arrived at home to discover perhaps that he had just bought a duplicate of a state already in his possession, whereas it was another which he wanted.

When examining a 'state,' the attention of the purchaser may not unlikely be called to the circumstance that the particular print is *before* the number or the address. It may be so or it may not: in the latter case, the print being simply *without* the number, which has been fraudulently removed with the scraper or ink-eraser. Since 'states' before numbers and addresses will sell for six times as much or even more than later impressions after the numbers, etc. have been added, there is great inducement to the unscrupulous thus to falsify their wares. In purchasing the works of Claude, Karel du Jardin, Ostade, and Waterloo, caution in this respect is highly necessary. Certain states of the works of the chief masters of the French school of portraiture and of other engravers are occasionally differentiated by such delicate tests as to render deception and cheating comparatively easy. For example:—

'the portrait of Bossuet engraved by Edelinck (R.-D. 156), very often appears devoid of the two dots after the painter's name without it being

truly a proof state. In R. Morghen's "Last Supper," after L. Da Vinci, also the comma is often erased.' (Weffely, p. 191.)

The uninitiated may be puzzled with what are known as 'counterproofs.' The collector may possess a print, *e. g.* whose characters he well remembers. He comes unexpectedly on another impression which appears the exact facsimile of his own example, except that it is fainter in tone and in the reverse way. The signature, technic, etc. are identical, but all more tender, and as if seen in a mirror. Such is a 'counter-proof,' or an impression taken, not directly from the engraved metal plate, but from a proof on paper just worked off from the copper. This has been effected by laying upon a strong impression immediately taken from the press a sheet of damp paper, and passing both beneath the rollers. The first proof is thus made to act the part of the original copper-plate, and to throw off on the plain paper some of its ink so as to produce a facsimile impression of itself, showing the reverse way. Some counter-proofs are very delicate, and if small, with the marks or signatures not very evident, they may be taken for primitive and regular impressions, should the *directions* of the latter be unknown to the observer.

Finally, the inexperienced must be cautioned that there are *fraudulent antiques* in the market. Munich appears to have been the source of the more important. They profess to be coarse woodcuts of the fifteenth century, the blocks of which were found concealed in a loft along with a large number of impressions on paper of variable antiquity. A series found its way a few years ago into a public sale in London. A full description of these may be found in Passavant, vol. i. p. 186; and in the 2nd vol. of the *Bibliophile Illustré*, p. 60. Reference should be made also to the remarks in our first volume on the work of Derschau and Becker.

Plenty of daylight, and the ability to look *through* a print, and on the immediate *verso* as well as on its face, together with a consideration of the texture and hue of the paper, are such important safeguards against being deceived that they should be deemed indispensable when a purchase of the least importance is being negotiated.

CHAPTER XXI.

ON THE CONSERVATION AND ARRANGEMENT OF PRINTS.

IT has been assumed all along that the reader does not intend to remain satisfied with being a mere collector, but desires to convert his new object into an intellectual pursuit. With this view before him, he should become early convinced that method and arrangement must be kept steadily in mind, that no irregular accumulation, and the putting aside indiscriminately of freshly acquired material, are to be permitted for more than a day or two, unless under extreme necessity. Everything should be quickly arranged in its proper place in the collection, or remain ready for immediate mounting in anticipation of such event. Under a subordinate system of arrangement easy reference can at all times be made to any particular print. If this point be not attended to, the student will never know in detail what he actually possesses, nor be able to use instructively his various examples. He may buy and buy, but if his acquisitions, when brought home, are to be looked at cursorily only, and then put indiscriminately aside in some portfolio or folio, he simply dishonours the works of art he has acquired, and degrades his pursuit. The collection of the amateur of Ancient Prints should be like unto the Herbarium of the Botanist, the Cabinet of the Numismatologist, and the Museum of one engaged in a scientific calling. In these everything is in order, ready for easy reference, and showing that their owners have both a knowledge of the objects of which they are composed, and a pride in their careful preservation.

As soon as the collector of prints arrives at home with his fresh acquisitions, he should separate the wood, metal, and mezzotinto pieces from one another, placing each kind in a distinct

wrapper, marked accordingly. At the first opportunity one of these divisions should be selected, and each print it contains carefully examined with the description given of it by Bryan, Bartsch, Heller, Wilson, and other writers. A short reference to its place in these authors should be made in pencil on the mounting-paper, if any, or on the back of the print, at the left-hand corner. Thus supposing the piece to be the *Little Fortune* of Albert Dürer, B. vii. 92, 78, should be lightly written as directed, thus indicating that the piece in question answers to number 78 on the 92nd page of the seventh volume of Bartsch's '*Peintre-Graveur*.' This having been done, advantage should be taken of any remarks, written by former possessors on the mounting-paper before the latter be removed. All the new woodcuts, say, having undergone careful study, and having been replaced in their wrapper, the ordinary metal and mezzotinto prints should be successively passed under a like review. This completed, the woodcut wrapper should be again opened, and each piece separated from any mount or adventitious paper connected with it. If the references previously alluded to have been made on the mount they should be now transferred to the left-hand corner of the *verso* of the print. Any slight defect or reparation should also be attended to—in fact, the piece should be prepared for mounting, according to the method to be presently advised. Thus prepared, the woodcuts should be separated in three lots, and placed in distinct wrappers, respectively marked '*Northern Schools*,' '*Italian Schools*,' '*Chiaroscuros*.' The ordinary metal and mezzotinto pieces are to be treated in the same manner, the former being afterwards divided into Northern and Southern Schools. All such prepared prints are ready to be placed at any time on the mounting papers, and then to occupy their proper places in the cabinet.

In going over fresh acquisitions, it may appear that some print has been so firmly laid down, that the adventitious paper cannot be removed without the whole be soaked in water. Should such be the case, care must be taken that the remedy resorted to be not worse in its effects than the existing evil. If little or no damage to, nor tearing of the print has ensued, floating in water may be had recourse to, as the print may come off intact from that to which it has been attached. But should the print have been much torn or

damaged, and repaired before being laid down, *floating* will make of it a ruin, a thing of shreds, but not of patches, for the latter will disappear—the print will go to pieces. Better, therefore, that such repaired work should remain as it is than be floated in water.

When it has been determined to soak a laid down print, the mount, if larger than what is on it, should be cut away to within an inch of the margin of the piece, the latter should be then placed face downward, in a clean dish or tray, into which some lukewarm water should be gently poured. In this water it may be allowed to remain for twelve or twenty-four hours, at the end of which time the print may be found to have become detached from the mount, or the latter may be easily removed by lifting it up by one of its corners. The amount of soaking necessary will be dependent on the character and thickness of the paste and paper. Some of the adhesive matters used by foreign mounters is often very tenacious, resinous matter having been added to the paste. The mount having been removed and thrown away, the surface of the back of the print may be gently brushed with a large camel's hair pencil—as used for 'washes'—while in the water; thus, any adhering paste may be displaced, which it is very essential should be, otherwise the proper drying, flatness and appearance of the print afterwards will be materially interfered with. The old water should next be poured off the print, and some fresh cold water gently added in lieu of it, from which the piece may be removed in a few hours' time. In anticipation of this removal, some sheets of blotting-paper should be at hand, together with an ordinary drawing-board on which to place them. In removing the print from the water great care is requisite lest it tear, though it may be said that *with care* very much may be done with a print in water. The piece should be taken up at two of its corners, and then slowly lifted out of the water, the latter being allowed to run off as the print is elevated. When it is fairly out, it should be tilted down at one corner, so as to allow of as much water running off as possible. The blotting-paper being near at hand, the wet print is to be tenderly placed thereon, care being taken that no large doublings nor cocklings occur. In ten minutes' time much moisture will have been absorbed by this first blotting-paper. From the latter the print is to be gently taken up and laid as flat

as it can be on a fresh sheet of blotting-paper. After such time has passed as may bring the print into what may be termed—comparatively—a very damp state, another sheet or two of blotting-paper should be placed over it, the print being now *between* sheets of the paper. Over all, a piece of cardboard should be placed, and then another drawing-board, on which gentle, continuous pressure is to be exerted. How soon and how much pressure ought to be applied will depend mainly on the surety that the back of the print is quite free from paste, for if any remain, and pressure be made while the print is damp, the print may adhere to the blotting-paper. It is very difficult occasionally to free the back of a print, even when in the water, from all adhesive matter, should doubt exist then, it will be advisable to examine at intervals the print under pressure by removing the upper sheets of blotting-paper in order to prevent any adhesion, the same or other sheets being afterwards re-applied. If all be going on well, heavy pressure may be made.

Many laid-down prints have their edges only fixed to the paper, or are loose in a variable degree towards the centre. A print so laid down should be placed flat with its face downward on a clean, smooth piece of cardboard. A hole should next be made with the point of some sharp instrument in a loose part of the mount, a piece of the latter can then be torn or raised up; and while the print is held down with one hand, the mount may be gently torn away with the other as far as its looseness will permit. As the points of adhesion and edges of the print are neared, great care must be taken that no damage by tearing of the print itself ensue. The operation just described is often a delicate one, but practice and caution against over-hastiness will enable the collector to effect safely a great deal, and rid many a good piece of nearly all its objectionable additions. It should be carefully borne in mind that the mount may be torn from a print, but not the print torn from a mount. The prints thus prepared and safe again in their respective wrappers are ready for mounting in the proper manner.

Prints should be *mounted* somehow, or they will suffer irretrievable damage; but in mounting, as in everything else, there is a right and a wrong way. Mounting should be practised as soon

as the number and arrangement of the smaller prints of any particular master on a sheet of mounting-paper can be determined, and immediately, as regards such pieces as are to occupy singly a sheet to themselves.

The mounting and conservation of prints may be carried out in three methods. According to one method, prints are mounted on separate or loose sheets of paper or cardboard, and afterwards brought together in portfolios; in another, the prints are fixed to the pages of bound guard-books; and in a third, they are placed within raised mounts or *passé-partouts*, and afterwards deposited one above the other—as there is not any friction—in ‘folanders,’ or music-boxes. In some large and varied collections, such as that of the British Museum, all three methods are followed; some prints being both better preserved and shown in one way than in another. The Marc Antonios and *nielli*, *e. g.* in the British Museum, are within raised mounts kept in modified folanders, which, in the case of the *nielli*, have locks and keys.

A few prints are so large that they can be well mounted only on cloth like maps which practice admits of their being folded—a necessary evil here—and kept in large portfolios. With respect to the method of arranging prints in guard-books, we agree with Mr. Mabery that,—

‘it is not an advisable mode except where entire collections are formed of any given artist, and in such case it is certainly the best and the usual plan. As all existing ancient prints are known, and all of almost all masters, together with the copies that exist, are catalogued in printed books, and their exact dimensions set down, the possessor of a bound folio may throughout his arrangement keep places reserved for such prints or states of prints, or copies as he has not got, but hopes and purposes to obtain. But unless a complete collection be intended, a bound folio must either be disfigured by a multitude of blank spaces never intended to be filled, or the prints, if any proper classification of them be adopted, must, unless kept loose in the folio, be subjected to continual displacement and refixing to make way for the introduction of new acquisitions, and the frequent unmounting and remounting which this calls for is very objectionable.’ (p. 107.)

Except for certain precious specimens the raised mounts and folanders form both too expensive and cumbersome a method to be

adopted in ordinary private collections. The use of the folander, instead of the portfolio, for preserving prints mounted in an ordinary way, cannot be recommended, as the box, though made with a falling back, and an opposite flap-side is inconvenient as well as cumbersome.

A collection of prints ought to be readily enjoyable, continue in good preservation, and easily admit of additions and alterations from time to time. These *desiderata* are better obtained on the whole by mounting prints on separate or loose sheets, and afterwards bringing them together in systematic order in portfolios. To have either a mass of undigested loose prints, or a collection so well guarded and arranged, that it becomes inconvenient and labour-some to explore its treasures, is an evil. In one case the result is, the prints can afford shallow amusement only; in the other, that they can be examined but rarely. A collection of prints ought to be manageable, *i. e.*, its units should be easily got at, and enjoyable when obtained. Proper systematic arrangement will secure the one thing, and method of mounting and preservation the other. Not any method can be thoroughly successful which does not keep within portability and yet allow of sufficient size. The parts of a collection of prints should be capable of being placed on the table by the winter evening's fireside. Large portfolios and heavily bound books are not thus available. Either space or light, or both, rebel against their employment.

The method we recommend to be followed is that of mounting prints on separate or loose sheets of *moderate* size, the dimensions of the mounting paper being in relation to convenience, to the size of and the appearance of the prints when mounted. The dimensions we adopt are 22 inches by 15, or half full-sized *imperial*. Twenty-three inches by 19 inches would be advantageous certainly for a few pieces the former size cannot accommodate, but such would be an irregular size, and to obtain it paper must be cut to waste, and portfolios made on purpose to include it. 'Imperial' is a common size, always on hand at the shops, in paper and cardboard, and can be cut in half by machine when ordered. Portfolios of 'half-imperial' size are kept in stock likewise. Half imperial, *i. e.* 22 x 15, will be sufficient for most noteworthy engravings, with the exception of

a few, like Rembrandt's large *Ecce Homo*, some of the larger Ghisi works, Italian *chiaroscuros*, and extra-sized French portraits. Of engravers who lived before the second half of the seventeenth century, the numerical proportion of extra-sized pieces to those of moderate or small dimensions is inconsiderable. There is not an important artist whose works consist wholly of the former, and in most cases, the moderate-sized pieces of any master are as good specimens to possess of his style and technic as are the larger.

The dimensions being determined, the character and quality of the mount may be considered. Should the latter be of paper or cardboard? The stouter and firmer the mount the more protection is offered to the print, and the facility of examining the whole in the erect position is equivalently greater. But every degree of such protection and facility is obtained at the cost of weight, space, and cumberfomeness. A portfolio will hold twice as many prints mounted one way as it would when the prints are mounted differently. Hence the cabinet of one collector might take up twice the room another occupied, and yet not contain one additional example. This demand for space might be a source of much inconvenience.

As we believe that prints can be safely preserved on *paper* by those who are fit to possess them, we prefer it to card or Bristol-board for mounting. It can be easily obtained likewise devoid of that high degree of positive whiteness, or, what is worse, the bluish 'French white' tint, and the extreme smoothness and gloss of surface which cardboard mounts generally possess. A full-sized—30 by 22 inches—stout imperial *engineer's cartridge*, cut transversely in half, affords a sufficiently strong mount under ordinary circumstances, is of good colour and surface, and moreover reasonable in price. By the side of white writing-paper *engineer's cartridge* has a warm hue; it is comparatively smooth on one side, and has a grain on the other, thus a different face can be employed, according to the fancy of the collector. Stout *engineer's cartridge* ought, we maintain, to be a sufficiently protective mount, and will be so in the cabinet of the careful amateur, and of one who allows his treasures to be taken up and examined only in a proper manner. If prints are to be carelessly handled

and turned over, or otherwise ill-used, it will, of course, be insufficient. A thin cardboard may be had for mounting, but this would occupy half as much space again as that taken up by engineer's cartridge, besides having a texture, whiteness, and gloss highly objectionable.

Mounting-paper being ready, how should the print be fixed to it? With a small portion of thick paste at as few points of attachment as may be sufficient for the security and safety of the print, and at the same time permit of the back of the engraving being examined. This is the rule which ought to be adhered to as often as possible. To obtain these results different methods, as regard details, may be followed. Some persons attach the print by its top edge to the paper, others by its left-hand margin, and a third set by its right-hand edge, all the other parts being left free. Each method permits of the print being lifted up, and of the examination of the *verso*. By attachment of the upper edge danger is obviated of the print becoming doubled or folded on itself from the falling forward of the loose edge when carelessly examined, as it remains on its side in a portfolio; but it does not guard against the risk of its being doubled from being blown upward, so to speak, and it further requires the sheet to be turned round, if it be desired to examine any marks or inscription on the *verso*. French amateurs and dealers frequently attach the print by its right-hand edge—*i.e.* in reference to the spectator—because when turned over in the folio in which it is kept with its left edge downward, the loose margin keeps flat to the mount-paper, and risk of doubling laterally is got over. But since such prints, in spite of all care, get so placed occasionally that their right margins are downward, and, on examination, fall from left to right, instead of in the French orthodox way from right to left, the risk of doubling is not entirely obviated, and, as in raising a print to examine the back of it, the tendency is to lift up the right-hand corner—fixed in the French practice—the method in question is not unexceptionable. When a print is fixed by its left-hand edge, the back is more easily examined, and danger from doubling is prevented when the print is kept with its right edge downward in the folio, and allowed to fall from left to right in cursory examination. Neither of the three methods assures against all

risks from doubling under careless investigation and irregular arrangement. But, as a rule, prints—*i.e.* mounted—ought not to be kept upon edge nor so examined; the portfolio should be laid flat on a table for investigation, and when done with, replaced flat on the shelf of the cabinet. With many prints not any necessity exists for the complete examination of their backs after mounting. Such pieces may have as points of fixture *three corners*, the bottom right-hand corner being the corner left free.

A print should never be attached by all four corners to the mount, as perfect flatness can be secured only by leaving one corner free. In fixing a print by its entire edge, instead of attaching the edge of the print itself immediately to the mount, a preferable way is to make a very narrow hinge of thin paper, one half of which is to be pasted on the edge of the print behind, and the other half on the mount-paper. Under all circumstances, the smaller the area the paste is allowed to occupy the better, as long as security be obtained. The strong thick paste which can be procured at 'grindery' shops answers for fixing, and it may be kept serviceable for a considerable time during the colder months of the year.

It scarcely need be observed that all exhibitions of bad taste and such practices as drawing lines in black or red inks, painting coloured borders, and laying leaf-gold around prints when mounted, should be scrupulously avoided. Such horrors are now but rarely perpetrated, except by very vulgar persons, nor is the barbarism of cutting off the margins of prints or shaving them close to the plate-line.

Opinions will differ as to the number of small pieces which may be placed on the same sheet of paper; that which will appear overcrowding to some eyes will not seem so to others. Symmetry of adjustment here is as necessary as plenty of space, and it is requisite, when placing several small pieces of the same master on one sheet, that due classification of subjects be not lost sight of.

When the sheets are ready for the folio they should be marked in pencil with a consecutive number at the lower left-hand corner. This number should answer to one in a general

catalogue where full reference to some systematic description of the print should be made, as likewise any remarks by the possessor which may appear pertinent.

The portfolios in which such mounted prints are to be preserved should have stout and firm sides covered with cloth, and be provided with well-made flaps to keep out the dust. Some folios ought to be of a green, others of a red, and others of a blue colour; such variation serving to indicate the contents as belonging to the Northern or Southern Schools, or as being mezzotintos, or any other general divisions, more convenient to be so known by the collector. While of the best manufacture the portfolios should be of *plain* cloth and leather, marbled papers and adornments not being quiet to the eye.

The system of arrangement or classification to be adopted in the cabinet has to be considered next. Various systems may be followed, but perhaps not one method alone can be rigidly adhered to, modifications must inevitably ensue. Nevertheless there are certain general principles which may be easily carried out, and of these some are preferable to others.

Prints may be arranged according to the original designers, painters, or artists, after whose works the engravings have been made. Here not any intended reference is made to the engraver, who is considered quite subordinate to the designer and painter. Thus, all prints after Raphael, Rembrandt, Ostade, Rubens, and others, are brought together, no matter by whom the plates or blocks have been engraved. In this arrangement the works of the same engraver may be scattered over half-a-dozen folios, though in such instances as where the artists engrave their own designs most of their works will come together. But since the amateur of ancient prints will refuse to look on engraving merely as an auxiliary to painting, and must recognise a specific branch of knowledge as associated with its illustration and criticism, the system of arrangement alluded to will be discarded by him at once. In extensive public collections meant to subserve more than one purpose, and in which duplicate or more copies exist, such an arrangement is generally followed in addition to the chief one which has always the engraver in view.

Secondly, prints may be arranged according to *subjects*. Here,

all portraits, all landscapes, animal pieces, marine views, genre, scripture subjects, ornamental work, etc., are classified together without reference primarily either to those who engraved them or to those painters after whose designs they have been engraved. Such an arrangement as a *primary* one is so destitute of any advantages for the specific purposes of the iconophilist that further discussion of it is unnecessary. As a *secondary* or subordinate arrangement of a more general classification it is followed more or less by every one.

A third system of arrangement is the *chronological* one. According to it the works of engravers are brought together in sequence, in agreement with the era and time when their authors flourished. This system must be allowed to have the advantage of displaying the progress of the art of engraving from the earliest period to the latest one, to be illustrated, and to be a more scientific and interesting arrangement than any other. Practically, however, it is not at all satisfactory as a *primary* method, though as a subsidiary one, by which not only the masters of a particular school are made to follow in *time*, but their separate works in relation to each other are made to follow so too, it is an arrangement more or less adopted.

The better primary classification is decidedly one based on *schools*. One great drawback it nevertheless possesses—it opens the door for warm discussion occasionally as to which school a particular master should belong. An engraver who is placed in a certain school by one person is placed in a different school by another. Such happens in respect to those engravers who have either learnt or practised their art, or both, in a different country to that in which they were born. Reference has already been made to this subject (vol. i. p. 149). It is one on which opinions will frequently differ. The French school will never surrender Claude de Lorraine and Gaspar Poussin to the Italian; nor the English school, Hollar, to his native Germany. The German school will not yield Pencz to the Italian, nor will the latter make over Bartolozzi and Schiavonetti to the English school without a murmur. But some systematic writers will continue to displace them nevertheless.

Prints arranged primarily according to schools should be ar-

ranged afterwards subsidiarily in *chronological* sequence, in other words, the Masters of each school should follow each other according to the periods at which they flourished. A further subdivision of the works of each master according to the *subjects* of their prints ought next to be made. Such a classification is on the whole both more advantageous for reference to, and more instructive than any other, notwithstanding certain defects it undoubtedly has. But since all systems are more or less artificial, some defects and inconsistencies will inevitably arise whatever method be adopted.

As some further illustration of the system of arrangement which should be followed will not be out of place, and as convenience of consultation is of paramount importance, it is suggested then that the collector separate in the first place all prints into three chief divisions, viz.,—

Woodcuts, Ordinary Metal Engravings, and Mezzotintos. The woodcuts should then be arranged as of the *Northern Schools, Southern Schools,* and as *Chiaroscuros.*

The ordinary metal engravings (burin, etching) should be separated in like manner into Northern and Southern Schools, and there will be certain advantages from bringing the chief etchers together under these divisions as already done, vol. i. pp. 130, 131. Under the division *Mezzotintos*, there can scarcely be under ordinary circumstances scope for subdivision into schools, therefore a chronological sequence may at once follow here.

A distinct division may consist of facsimiles of *incunabula*, such as of the Saint Christopher of 1423, of the Brussels Print, of Block-book Illustrations, the facsimiles from Ottley's Work (Bibl. 51), of Maso Finiguerra's Pax, of Ancient Playing Cards, in fine, of anything helping to the knowledge of the earlier efforts of the art of engraving, and of copies of such examples as are either unique or so costly as to render their acquisition by the collector a most unlikely occurrence.

The portfolios containing the prints mounted and arranged as before described should be placed on their sides on shelves in a dust-excluding cabinet. Each folio ought to have a distinct shelf so that undue pressure may not be made on its contents. The shelves should slide in grooves so as to permit of being drawn out along with the folios when the latter are wanted. Thus friction

of the sides of the folios is prevented. Of course a shelf need not be drawn out more than is sufficient to allow of the folio being taken up from it instead of being *dragged* over it when required for examination. The lower portion of the cabinet may be constructed with a cupboard sufficiently capacious to allow of one or two extra-sized portfolios standing upright. Other matters connected with the cabinet must depend on the extent of a collection and the taste and ingenuity of the collector; but it may be remarked that all sliding shelves should be well and strongly made, otherwise they will soon cease to run well, and may warp so much as to become unmanageable. Each portfolio should occupy always the same shelf, and not be shifted from one place to another; and if the German and Flemish Masters are placed in the red folios, the Italian in the blue, the mezzotintos in the green, and so on, the whereabouts of a print to which it is desired to refer may be quickly determined.

From both damp and dust engravings have to be protected. In a well-made cabinet provided with well-flapped portfolios, prints will not run much risk from the latter, but the former evil is not always easily guarded against. When kept in a well-ventilated and—in winter—heated library the generality of prints run but little danger from damp, if the collection be occasionally gone over. But more than ordinary care and watchfulness are requisite in the case of mezzotintos. The latter are frequently printed on very thick and absorbent plate paper, a large surface of it is often covered with a rich fatty ink, and hence damp and fungi are ever ready to attack it. The vegetable growths produce circular light-coloured spots on the shadows, and brown spots on the lighter parts of the engraving. Hence a collector cannot be too watchful over his mezzotintos and other engravings on thick paper. It is the same with prints in the cabinet as with plants in the herbarium, viz. frequent study of them by day will be their best preservative, as it will expose them to fresh dry air and solar light, the two great enemies to damp and fungoid development.

The intelligent amateur of ancient prints cannot be better pleased than in showing his treasures to one who can appreciate them, and who can be trusted to examine them in his own hands. But to have to exhibit them to a person whom he knows will be

tired of a portfolio in twenty minutes, or who handles costly engravings in a disrespectful and destructive manner, is bitterness indeed.

Though it may be said in general with truth that most persons are fond of looking at engravings, yet it should not be forgotten that many will not appreciate such as are the components of a cabinet of ancient prints. A folio of etchings by some of the Dutch masters may amuse, and a volume of Rembrandt excite interest and admiration, but nearly all the rest will be *caviare* to the many, though a lot of modern rubbish would continue to please. At any rate, after a short inspection, satiety may unequivocally evince itself. The following quotation from the work of Mr. Maberly is both amusing and instructive,—

‘The temperament of an exhibitor is sometimes put severely to the test; remarks will now and then be made which are not at all germane to those feelings, which the contemplation of the work displaying is calculated properly to excite. When a print which has been previously proclaimed to be of importance is produced before an assembly of uninitiated, the first secret feeling is generally disappointment, and the first observable effect a solemn pause of decorous silence, but presently an observation is hazarded in a low tone which awfully discloses the total insensibility of the speaker to any quality for which the work is admirable. “What can it be?” said a young lady, after contemplating a fine print of the Fall of Phaeton. “Do look, mamma; what is it?” “Really, my dear, I do not know what it is, but it seems to be a sad accident.” Gentle reader, if when you have become a collector, and are exhibiting the large Descent from the Cross by Rembrandt, and are expecting exclamations of admiration at the wonderful flood of light which is streaming in bright beams from Heaven, blazing on the wood of the cross, and on the fur cap, back, and arms of the man who is leaning over it, do not sink into the earth if instead of any such burst you hear uttered in a whisper, “Do look at that man on the ladder, what a great patch he has got on his trousers.”

‘Endeavour also to reconcile yourself to the very general, but sickening phrase “They have made”—“How large they have made the man in the boats,” as if a fine picture or print were like a piece of machinery manufactured by such a one “and Co.,” which by the way, with respect to prints of the present day, is an idea in some measure realised; of which more hereafter. Neither lose all patience, if when you display your “John Sylvius,” your spectators, without noticing the portrait, immedi-

ately begin spelling with great industry the words around and underneath, puzzling out the Latin for the ladies, or if the only declaration be, "Bless me, how like Mr. Dash!" (P. 11.)

'Prints should never be unnecessarily touched by the hand. It has been quaintly remarked that an Englishman's eyes are at his finger-ends, and a collector is sometimes doomed to stand in agony, while a would-be critic, with all the assurance and importance natural to the most absolute ignorance, is rubbing his damp fore-finger, now here, now there, over the print, or fixing it on one spot with most energetic pressure, while he expatiates on the beauties or demerits, as he fancies, of the work he is injuring. The manner in which a stranger takes up a print to look at it will at once give intimation to the collector whether he has sufficient knowledge, or practice, or appreciation of art to be trusted to go through a portfolio. A grossly ignorant person, with conceit proportionate, will often think to show his familiarity with works of art by an affectation of careless handling, while a person of knowledge will, as matter of course, and without intending effect, show himself to be such by a habit the very opposite. They who, though not aspiring to be collectors, may yet partake of the very general desire to pass for amateurs, may be assured that they make a great step towards acquiring a reputation for this in the eyes of cognoscenti, and a highly favourable first impression on an exhibitor, if they be careful ever to hold a print with both hands, one hand at each of two opposite diagonal corners, instead of with one hand only, by the pressure of thumb and finger, which always risks the crumpling and soiling the print, or at any rate the mounting paper. The safest way of exhibiting is to have a small easel composed of a light fragile material, such as paste-board, set upon the table, and to lay each print in succession upon this for the general inspection. The very process suggests an interdiction against touching, and a heavy finger could not rest on the print, for the frail fabric would retreat before its pressure.' (P. 112.)

We have known a person become very indignant when remonstrated with for taking up and examining, while wearing black kid gloves, on a warm summer's day, fine proof impressions, and we have seen those who should have known better sit down with damp and snuffy fingers to investigate the contents of a folio.

Strangers to the curators of valuable public collections often feel annoyed at the evident, though unobtrusive, surveillance they are placed under at first when examining the treasures placed before them. In a short time they become conscious that they are

watched, and feel indignant. But a little patience and reflection would show them that as they became known to the guardians of the public or royal property, such surveillance would be greatly relaxed. When an almost or perfect stranger is intrusted with a folio or volume of the finest productions in the choicest conditions, say, of Rembrandt, Dürer, Lukas van Leyden, Ostade, and Claude, it is quite natural and requisite that he should be occasionally watched. It is as necessary, as the world goes, to guard against ignorance and carelessness, as against fraud, and in view of injury or loss to perhaps irreplaceable works of art circumspection cannot be too careful.

APPENDIX.

APPENDIX.

APPENDIX A.

DURING the course of this work reference has been made frequently to the valuable and extensive collection of prints in the British Museum. In further illustration of its importance and contents we append the following extracts from the interesting book of Mr. Robert Cowtan, entitled 'Memories of the British Museum.' London, 1872. 8vo.

'For the nucleus of the collection of prints and drawings in the British Museum the nation is indebted in the first place to the munificence of its illustrious founder, Sir Hans Sloane. Mr. Richard Payne Knight, and the Rev. Clayton Mordaunt Cracherode, claim also special notice as donors to this particular department. The collection has been occasionally enriched by additions obtained by special grants of money from Parliament, such, for example, as the "Sheepshanks" and "Cunningham" collections, and also the "Lawrence" drawings, purchased at the sale of the Woodburn collection. These, with the addition of an annual grant of public money, have enabled the successive custodians to form an assemblage of the choicest works of art which in the opinion of those who are fully competent to judge is superior to any other collection of all the early schools as well as some of the modern that are to be found either at home or abroad.' 'The Print-room is rich in drawings of the Italian school by Raphael, Michael Angelo, Correggio, and specimens of the earlier great artists,

particularly those of Giovanni Bellini. Illustrations of the invention of engraving on metal and the earlier examples from the printing-press are numerous. There are some fine examples by the Italian workers in *niello*, consisting of engraved silver plates, sulphur casts before paper was used as well as the impressions on paper from niello work. The collection of *nielli* and sulphur casts in the Print-room is well known to be the finest in the world. The prints of the early Florentine and other schools, 1460–1500, are numerous. The collection comprises a nearly complete series of Marc Antonio Raimondi, his scholars, and followers. The etchings of the School of Carracci are so fine that all the Continental collections combined would not equal that in the Museum. Modern works of this school are well represented.

‘The German school comprises in drawings a fine series by Hans Holbein, Albert Dürer, Peter Vischer, Grünn, Burgkmair, Altdorfer, and Rottenhamer. The prints include an almost unique collection of specimens on copper and wood of the fifteenth century by Bocholt, Martin Schongauer, Albert Dürer, and his immediate followers, such as the Behams, Altdorfer, and Aldegrever, as well as a fine collection of modern prints and etchings.

‘The Dutch and Flemish schools in drawings are represented by a large collection of upwards of thirty cases, consisting of specimens by the best masters, Rembrandt, Ostade, Bakhuizen, Van de Velde, Berghem, Paul Potter, Cuyp, etc.; while the prints of this school comprise a fine collection of the works of Lucas van Leyden and the Brothers Wierix. The collection of etchings of this school in the Museum is the largest that was ever formed.

‘The drawings representing the French school comprise a wonderful collection of sketches by Claude, while the prints and etchings of this school contain a fine series by Jacques Callot; the etchings by Claude are particularly fine. The Museum is not rich in early French prints, but the present Keeper is endeavouring to supply this deficiency. The Print-room is, however, very complete in modern French prints, and in what are styled “painter’s etchings.”

‘The Spanish collection is good, but not very extensive. It

contains, however, some beautiful examples of Velasquez and Murillo. The prints and etchings of this school are improving under the present Keeper. The collection already comprises a good series of the etchings of Francesco Goya. . . .

‘The collections of the works of the three great English engravers, Sir R. Strange, William Woollett, and William Sharp, are extraordinarily fine and probably complete. The same may also be affirmed of the Hogarths. The collection of prints after the English masters is now tolerably good, and is being annually increased by thousands. The English etchings are very numerous and interesting. The satirical portion of this important school is as near perfection as possible, as will be seen by a reference to the catalogue of that section of the national collection now in course of publication. I should not omit to mention in speaking of the English school that the Print-room contains a very interesting collection of playing cards from their first invention; and I may add that the series of prints illustrating foreign history arranged chronologically is particularly rich.

‘I have before observed that the Print-room has been enriched from time to time by large purchases of valuable collections, and I should not omit to mention that there have been some truly noble and munificent bequests to this department. Among the more important additions acquired by purchase may be named a sulphur of the celebrated Pax, by Maso Finiguerra, of the Assumption of the Virgin, of the date of 1452, purchased in 1835 for two hundred and seventy guineas. In 1836 the department was greatly enriched by the purchase of the Sheepshanks collection of Dutch etchings for the sum of 5000*l*. This was spoken of by Mr. Josi in his evidence before the committee of the House of Commons in the same year as more perfect than any similar collection existing either at Vienna, or at Paris, or Amsterdam. The entire collection embraces almost a thousand engravings and drawings bound in thirty-two volumes.

‘In the early years of this department the sum annually apportioned to purchases was very small and totally inadequate. Before the select committee of inquiry in 1835-6, the annual grant to the Print-room only amounted to about 250*l*., this, however, has been considerably increased, sometimes to 1200*l*. or 1500*l*.,

and occasionally to 2000*l.* Special grants, as I have before observed, have been made for the acquisition of extraordinary collections, such, for example, as that made by the late Mr. Sheepshanks . . . There is also in the Print-room a copy of Pennant's "History of London," illustrated with prints and drawings in fourteen volumes, folio, made by the late Mr. Cole, at a cost of 7000*l.*, who bequeathed it to the Museum . . . The most valuable bequest to this department that has been made since that of the Cracherode, is the munificent one recently added of the late Mr. Felix Slade. This almost unrivalled collection is probably worth little less than 20,000*l.* It is described in the Parliamentary return of 1869 in the following terms, "No acquisition of the kind approaches it in rare and choice specimens of etchings and engravings wherein nearly every artist of distinction is represented."

'Of etchings the Museum collection can boast of possessing some of the finest in the world. I must be allowed to mention two by way of specimens. . . . One of these choice specimens is, Rembrandt's Christ Healing the Sick, which is the finest of all his etchings, and known among art students as "the Hundred Guilder Piece." It is believed to be the most elaborate piece of pure etching work that has ever been produced by human hands. Two copies of this precious and almost priceless work of art in what is termed the "first state" are to be found in the Museum collection, both of which were bequests included in the Soane and Cracherode collections. Only eight impressions in the finest state are known to exist. . . . The other etching by the same great master is the celebrated portrait of Ephraim Bonus, an eminent Jewish physician of Amsterdam. It is in what is called the "first state with the black ring," in the finest possible condition, only three other copies being known to exist.' (Op. cit. p. 393.)

In connexion with the British Museum, 'Waagen's Art Treasures in Great Britain,' (Murray's edition, London, 1854), vol. i. pp. 241-314, may be consulted with advantage.

Another work to which attention may be directed is a 'Hand-book to the Department of Prints and Drawings in the British Museum. By Louis Fagan, of the Department.' London, 1876.

In the Report on the British Museum, 'ordered by the House of Commons to be printed 15th April, 1875,' we are informed that

'the most important examples acquired by purchase have been selected from the fine collection formed by Hugh Howard, an eminent connoisseur, at the commencement of the last century; at his death, in 1737, the collection was removed to Ireland, where it remained without being in any way interfered with, until its sale, in two portions, in December 1873 and November 1874; from each division, previous to its sale, the Museum authorities were permitted to select whatever specimens were required for the department.'

Among the choicer examples acquired during 1874 may be noticed—

'An early Florentine print, probably by Leonardo da Vinci, representing a dragon seizing a lion; this is not described in any book of reference, or known to any modern collector, but there exists a drawing of the same subject, by Leonardo, in the Uffizi Gallery, and there is also a reversed copy by Zoan Andrea, which is described by Bartsch.

'Four rare examples by Marc Antonio Raimondi, namely:—The Queen of Sheba, in an early state, before the plate was corroded; the Nativity, after Francia, one of the plates executed before Raimondi went to Rome; in an early state, before the nimbus over the heads of the Virgin and St. Joseph; St. Apollonia, one of the most beautiful of the little saints; and a curious counterproof of "La Caffolette," which is the only instance known of this mode of taking impressions by Marc Antonio.

'A fine impression of St. Francis receiving the Stigmata; by Israel van Meckenen.

'Two friezes, of great beauty and rarity, by Bartel Beham, the ablest of the little masters.

'A brilliant impression, in the first state, of the portrait of William, Duke of Juliers; by Henry Aldegrever.

‘An undescribed print, representing figures seated near a tent, engraved in mezzotinto by Prince Rupert.’

From the ‘Report,’ &c., ordered to be printed April 1876, we learn that by purchase

‘the most important additions acquired during the year were obtained at the sale of the Galichon Collection at Paris, an additional sum of money having been granted by the Treasury for that purpose.’

Some of the chief additions to the National collection made during 1875 were

“‘Roma,” a very rare example by Giovanni Battista del Porto (Passavant, 7).

‘Fine impressions of two undescribed works by Nicoletto da Modena, namely, the Saint Antony, and a Turk and his wife, after Albrecht Dürer.

‘A panel of arabesque ornament, with a trophy on a wheeled carriage, by Zoan Andrea (Passavant, 51).

‘The Virgin and Child, with Saint Helena and Saint Michael, by Giovanni Antonio da Brescia (Passavant, 33); an exceedingly rare specimen, in its manner of treatment, illustrating the best stage of the artist’s career; the impression in the Louvre being the only other one known to exist.

‘St. Jerome, by Benedetto Montagna, an undescribed and very fine example.

‘A magnificent impression of Marc Antonio’s print of the Martyrdom of Saint Felicité, in an early and pure state.

‘Three beautiful impressions from niello plates, namely, Vulcan, Psyche, and head of a young female; the last is particularly interesting as being an impression from a third plate of the same design now in the Museum collection of nielli.

‘Saint Michael, by Martin Schongauer (Bartsch, 58); a brilliant impression, before the retouch.

‘The martyrdom of Saint Catherine; a rare example, by Veit Stoss (Passavant, 9).

‘Two initial letters X and Q; by the Master of 1466.

‘Saint James the Great and Saint John the Evangelist; by Israel van Meckenen (Bartsch, 80).

‘Design for a dagger sheath with a lady and gentleman conversing in the upper part, by the Master of the monogram S.

‘The Virgin and Child ; by Nicolaus Alexander Mair von Landshut (Bartsch, 7).

‘Eight plates, forming part of a rare set, by Jost Amman.

‘A collection of one hundred and sixty-six examples by Wenzel Hollar, consisting of variations of plates already in the Museum collection, and forming an important addition to it ; many of them are in states not described by Parthey.’

The Bodleian and Randolph Museums at Oxford contain numerous examples interesting to the iconophilist. The Douce collection forms an important item of the *notabilia* of that place. Though this collection is not by any means complete, yet there are many fine impressions and an admirable series of woodcuts by Dürer in it. Among the Italian engravings are a few fine *nielli* ; some good specimens by Baldini and his contemporaries, a large portion of the works of Andrea Mantegna, Zoan Andrea, Benedetto Montagna, and others, with some choice impressions of the Virgin by the Palm-tree, the Saint Cecilia and the ‘Grimpeurs’ by Marc Antonio Raimondi.

Some of the more interesting prints of the collection are exhibited in the Long Gallery at the Randolph Museum. (See Athenæum for March 29th, 1873.)

A full account of the treasures in the National collection of France may be met with in the following work :—

Le Département des Estampes à la Bibliothèque Nationale. Notice Historique, suivie d'un Catalogue des Estampes exposées dans les Salles de ce Département, par le Vte. Henri Delaborde, Conservateur, Secrétaire perpétuel de l'Académie des Beaux-Arts. Paris, 1875. 8vo.

APPENDIX B.

When alluding to early initial letters, Books of Hours, prints by Verard, etc., the terms 'Polytypage,' 'Cliché,' and 'Clichage,' have been frequently used. It may not be out of place to add the following extract from the article Printing in the eighth edition of the Encyclopædia Britannica, in reference to these rather uncommon words to the English reader.

'Many considerable improvements in stereotyping are to be ascribed to French artists, but stereotyping has never been a favourite with them, and they have rather exerted their inventive talents in a series of experiments which may be classed under the general term of *polytypage*.'

'In 1780 Hoffman, a German residing in France, not satisfied with his success in stereotyping, made many ingenious experiments in polytypage. Whilst he was thus engaged, a practical printer, named Carez, discovered a method which Hoffman afterwards pursued. The page, after being composed in the ordinary manner, was attached with the face downwards to the under side of a heavy block of wood, suspended from a long beam. Immediately under the page was an anvil, whereon was a tray of oiled-paper, into which the workmen poured a portion of type-metal, attentively watching the cooling. When the metal was on the point of setting, the page, block, and beam, were brought down with a very smart blow, forcing the face of the type into the setting metal, and producing a very sharp matrix; which again was made to take the place of the type upon the block, was struck in a similar manner upon the fused metal, and thus produced a perfect and excellent polytype plate. This having been properly dressed at the edges and back, was affixed to the usual wooden raiser and made type height, and might be printed separately, or in conjunction with movable type. Several casts might be made from the same mould. This process was designated *cliché*. . . . Polytyping, as now practised in England, is confined to the production of casts from metal plates

in *intaglio* and from woodcuts. Instead of the cumbrous machinery employed by Carez, a fly-press is used ; the woodcut is fixed upon what may be called the platten, and a tray, containing semi-fluid metal, is placed upon the table of the press, immediately under the cut to be matriced. By a slow motion the cut is impressed into the metal, and an *intaglio* matrix is produced. The matrix is then attached to a drop stamp to perform the *cliché* process, and by the rapid descent of the stamp, with the matrix attached, into a tray of molten metal a polytype in relief is obtained.' (op. cit. vol. xviii. p. 552.)

Concerning the employment of *clichés* at the beginning of the sixteenth century consult Passavant, vol. i. p. 163, vol. iii. p. 447, and Nagler, vol. iii. p. 465.

The Gazette des Beaux-Arts, 1863, vol. xv. p. 268, also merits attention.

APPENDIX C.

We may here add a few remarks to what has been stated at pp. 44, 45, vol. i., relative to the term *stampide*. The present observations refer to the word *stampen* (or *stampeen*, *stampien*) occurring in a chronicle of Nicholas le Clerc, describing some noteworthy events happening during the government of John, Duke of Brabant, who died in 1312.

The good fiddler [or maker (?) of violins] Ludwig, is stated to have been the first who found out the manner 'van Stampien.' This expression which most commentators translate as meaning stamping or beating time with the foot, M. Defroches in 1777 maintained referred to the art of printing by means of the press, believing that beating time with the foot by a musician must be as old as music itself. Shortly after M. Ghesquière affirmed that M. Defroches had made a ridiculous mistake, since the Flemish word *stampien* as used by the chronicler had not a meaning similar to that of the word *stampus* explained by Ducange, but signified 'met de voet kleppen.' M. Defroches retorted that such was not the case, and referred to a MS. of the fourteenth century in his possession having a catalogue of a monastic library at the end, in which, among other analogous entries, was the following one abbreviated, 'Anno Domini, 1340, viguit qui fecit stampare Donatos.' To this it was replied that the actual date of the MS. had not been satisfactorily determined, but probably was not written before 1470, and since the compiler had been evidently an ignorant person he might have written 1340 instead of 1440. (See Chatto, Bibl. 38, p. 119.)

APPENDIX D.

It may be fairly asked in reference to the Cambrai MS. referred to in vol. i. p. 188, what are the actual words employed by Jean le Robert in his diary? In answer we quote the following from Bernard, ‘*De l’Origine et des Débuts de l’Imprimerie en Europe*,’ vol. i. p. 97. Paris, 1853.

‘Le temoignage dont je veux parler se trouve dans les *Mémoriaux* de Jean le Robert, abbé de Saint-Aubert de Cambrai, précieux manuscrit original conservé aujourd’hui dans les archives du département du Nord, à Lille, où je l’ai vu et étudié de mes propres yeux. Voici ce qu’on lit entre autres choses dans deux endroits différens de cette espèce de journal quotidien des faits relatifs au monastère et à son abbé.

“Item pour i doctrinal gette en molle anvoiet querre a Brug par Marq. i. escrivain de Vallen, ou mois de Jenvier xlv. pour Jaq. xx, s. t. Sen heult Sandrins, i. pareil q. leglise paia.” . . . (folio, 158, recto.)

“Item envoiet Arras. i. doctrinal pour apprendre ledit d. Girard qui fu accatez a Vallen. et estoit jettez eu molle et cousta xxiiii gr. Se me renvoia led. doctrinal le jour de Touss. lan li. disans qu’il ne falloit rien et estoit tout faulx. Sen avoit accate. i. xx. patt. en papier.” . . . (folio, 161, recto.)

‘Voici maintenant la restitution qu’a bien voulu m’en donner M. Leglay archiviste en chef du département du Nord. Cette restitution est d’autant plus nécessaire qu’il y a dans ce document des idiotismes dont tout le monde ne comprendrait pas le vrai sens.

“Item pour un Doctrinal imprimé que j’ai envoyé chercher à Bruges par Marquet (ou Marquart), qui est un écrivain de Valenciennes, au mois du Janvier 1445 pour Jacquet vingt sous tournois. Le petit Alexandre en eut un pareil que l’église paya.

“Item envoyé à Arras un Doctrinal pour l’instruction de dom Gerard, lequel fut acheté à Valenciennes et était imprimé et coûta vingt-quatre gros. Il me renvoya ledit Doctrinal le Jour de la Toussaint 1451, disant qu’il ne valait rien et était tout fautif. Il en avait acheté un autre dix-patards (ancienne monnaie de Flandres et de Brabant qui équivalait au sou de France) en papier.”

‘Ainsi, voilà qui est positif: on vendait dans les Flandres en 1445, c’est

à dire avant que l'école Mayençaise eût encore rien produit des livrets imprimés sur velin et sur papier avec des caractères *moulés*, c'est à dire coulés dans un moule : or qui pouvait donc avoir imprimé ces livres sinon un des ouvriers de Coster ? Van Praet, qui cite les Mémoires de Jean le Robert dans son 'Catalogue des Velins,' prétend que le Doctrinal de 1445 "ne pouvait être imprimé qu'en planches de bois et non en lettres mobiles," mais c'est une opinion erronée basée sur la tradition Mayençaise qui retarde l'invention des caractères mobiles jusqu'en 1450. On ne pourrait pas citer un seul exemple de cette expression *de lettres moulées* appliquée aux ouvrages xylographiques qui sont bien antérieurs cependant à la typographie, tandis qu'on la voit employée constamment pour désigner les caractères mobiles de fonte. Ainsi nous trouvons *l'écriture en molle* dans les lettres de naturalisation accordées par le Roi Louis XI. aux premiers imprimeurs de Paris, en Février 1474 (ancien style), et dont l'original est conservé aux Archives de la république ; en 1496 le Duc d'Orléans fait acheter deux livres d'heures en parchemin et le comptable les dit l'un et l'autre *escrits en moule* (M. de Laborde, Revue Archéologique, vol. vii.). Philippe de Commines, dans ses Mémoires écrits en 1498, mentionne les Sermons de Savanarole qu'il a fait mettre *en molle* ; l'inventaire des meubles, bijoux et livres d'Anne de Bretagne, rédigé vers le même temps, mentionne plusieurs livres, *tant en parchemin que en papier, à la main et en molle*. Guy Marchand nous apprend dans le Livret des Consolations, imprimé en 1499 et en 1502, qu'il a fait mettre *en mole* pour le salut des âmes ; le Catalogue de la Bibliothèque des ducs de Bourbon fait à Moulins en 1523, distingue les ouvrages imprimés des MSS. par les mots *en molle* et *à la main*. Je n'en finirais pas si je voulais citer tous les exemples semblables, je n'en mentionnerai plus qu'un d'une époque beaucoup plus tardive consigné dans un livre publié par moi-même il y a quelques années. Parmi les documents relatifs aux états généraux de 1593 j'ai inféré la relation d'un député du pays de Caux appelé Odet Soret, qui se qualifie de *laboureur* : ce député nous apprend que certaines pièces officielles furent *moulées* par ordre de l'assemblée dont il faisait partie afin "qu'aucun n'en prétend cause d'ignorance." Il n'y a donc pas de doute que les mots *jeté en moule*, *lettres moulées*, &c. qui sont encore employées par les gens de la campagne ne désignent l'impression typographique. Je les ai souvent entendu employer dans ce sens par les paysans de mon pays lorsqu'ils venaient faire imprimer quelque affiche chez mon père imprimeur à Montbrison. Ainsi la filiation de ces mots est parfaitement établie depuis 1445 jusqu'à nos jours dans le Nord comme dans le Midi de la France.'

APPENDIX E.

Reference is made at p. 94, vol. i., to a mezzotinto plate measuring 3 ft. in length by 2 ft. $4\frac{3}{4}$ in. wide. An impression from a plate rather more than 3 ft. 6 in. long has since been shown to the author by Mr. Heussner, jun. It was a portrait of a German sovereign engraved by Christopher Heiss. Still more recently Mr. Laufer laid before us a fine large mezzotinto by Elias Heiss after a 'Marriage of St. Catharine' by Ciro Ferri. It was from a single plate, $37\frac{1}{2}$ in. in height by $27\frac{1}{2}$ in. wide. The large piece referred to at p. 94, vol. i., was probably the work also of Ch. El. Heiss.

Léon Delaborde does not refer (Bibl. 40) to these particular and large impressions, but Bryan has the following notice:—

HEISS, Christopher Elias, a German painter and engraver in mezzotinto, born at Memmingen in Suabia about the year 1670. He was one of the first of the German artists that practised mezzotinto engraving on any considerable scale; and though his plates are scraped in a dark heavy style, and his drawing indifferent, his prints are not without merit considering the period at which they were executed. He engraved several very large plates, of which some are upwards of 3 ft. high and more than 2 ft. wide.

In an obituary notice in the 'Athenæum' (May 31, 1873) of the late Mr. Thomas G. Lupton, a well-known mezzotinto engraver, the following remarks occur: 'It is said that Mr. Lupton was distinguished, at the beginning of his career, by the successful invention which has given an entirely new character to the art of engraving. . . . On the expiration of his articles, Mr. Lupton commenced on his own account as an engraver of portraits. Copper was then the only material in vogue; but finding that he could not obtain a sufficient number of impressions from a plate of that metal, to make his work profitable, he, it is stated, made several attempts on metals and alloys which promised to be more durable.

He tried nickel-silver, the Chinese alloy called *tutenag*, and, lastly, steel. The latter he finally selected as his medium, and having with some difficulty obtained a plate of suitable temper, engraved on it Clint's portrait of Munden the Comedian. The result was eminently happy. This plate yielded ten times the number of impressions that it would have been possible to have obtained from one of ordinary material. . . . We may add that he received in 1822 the Isis Gold Medal of the Society of Arts, as an acknowledgment of the merit and value of his application of soft steel to the process of mezzotint engraving.

APPENDIX F.

Before the notices of the Behams had been printed (vol. i. pp. 231, 318, 319), the author was not acquainted with the following monograph, which had recently appeared:—

Sebald und Barthel Beham, zwei Maler der Deutschen Renaissance. Von Adolf Rosenberg. Mit fünf-und-zwanzig Holzschnitt-Illustrationen. Leipzig, 1875.

According to Rosenberg the two Behams were brothers, and not cousins. Sebald, the elder, was born in 1500, and died 1550. Barthel was born in 1502, and died 1540.

To Sebald should be allotted 282 woodcuts, including cards, vignettes in books, etc., and 18 doubtful pieces; with 271 engravings from metal, and 21 doubtful pieces.

To Barthel Beham may be ascribed 92 engravings from metal.

APPENDIX G.

At page 118 of Vol. II. reference is made to an impression from a niello plate by Jacopo di Barbarj. The ascription in question was based on the surmises advanced by M. Galichon in the *Gazette des Beaux-Arts*, vol. viii. p. 223, 1873. Recently (September, 1876) the series of woodcuts known as the 'History of the Fall of Man and of his Redemption through Christ,' by Albrecht Altdorfer, has been issued in facsimile by the Holbein Society. To this issue is prefixed a 'Preliminary Account of the Artist and his Works,' by Mr. William Bell Scott, in which, when alluding to the list of the engravings of the master, the author remarks:—

'One of those catalogued by Bartsch (B 60), and therefore we might expect to be well known, is a female figure, naked, except the head, which is covered by a bonnet with long feathers looking into a mirror which she holds in her right hand. Strange to say, M. Galichon, the editor of the *Gazette des Beaux-Arts*, becoming possessed of this little print, attributed it to Jacob Walch (Jacopo de' Barbarj, the Master of the Caduceus), and wrote a paper in the *Gazette* (Vol. viii. 2nd period, p. 223) to introduce it to the world as an undescribed print by that rare and admirable master. Stranger still, no one recognised it, although a woodcut of the composition was given with the article in the *Gazette*; and at his sale in Paris after his death last year the print was sold as a unique impression of a print by Jacob Walch for 1205 francs, and purchased by Baron Edmund Rothschild, who is forming a very select and extensive collection of early prints.' (p. 16.)

It is true that the fact of the print in question having been catalogued already by Bartsch among the works of Altdorfer, had escaped the notice of M. Galichon and others until Mr. Reid of the British Museum communicated the circumstance to some persons present when examining at Paris the prints of the Galichon collection previous to the sale. A like communication was soon

afterwards made by Mr. Reid to the Baron Edmond de Rothschild, who, in his reply (Paris, 19th June, 1875) to the former remarked, *inter alia* :—

‘Your note interested me all the more because it came in corroboration of an opinion I had already formed with regard to this print, in consequence of its resemblance in the working, graving, similarity in idea, &c. to an engraving of which I became the proprietor a few years ago, which is not described, but which bears the monogram of Altdorfer. Should I make up my mind to have this print photographed, I shall do myself the pleasure to send you a specimen. It represents a woman sitting on a winged dragon: she is turned towards the left, holding in her right hand a sort of convex mirror and in her left a horn of plenty. It is 1 inch $\frac{9}{10}$ ths in height, and 1 inch $\frac{6}{10}$ ths in width. The background is black and recalls “les nielles,” and is evidently by the same hand as the print, with respect to which you have been good enough to write to me. . . . M. Galichon, notwithstanding his erudition, seems to me to have committed an important error in basing his attribution on the simple fact that the body is like that of the Woman with the Mirror [B. vii. p. 522, n. 12.] This datum is all the more insufficient from the fact that in the Flemish and German schools the bodies are always found imperfect as regards drawing and form. The attribution should have been specially supported on the work and spirit of the piece.’

We have seen a photograph of the print alluded to by the Baron, but neither that nor the assertion of Bartsch that the engraving B. 60, which ‘ne porte point de marque,’ be it remembered, ‘*est indubitablement d’Altdorfer*,’ removes our scepticism that it is so.

On examining the Altdorfers side by side with the works of Jacopo di Barbari in the British Museum, and with reference to the observations of M. Galichon, one cannot help being struck by the exceptional form and style of the figure and speciality of technic in B. 60 to those to be found in any other example of Altdorfer’s engravings, with the exception of the winged female or ‘La Fortune, 1511,’ No. 59 of Bartsch. In the latter may be seen a similarity of *general* character and technic to those in L’Orgueil, B. 60; but what a woful difference in feeling and expression of form! Surely the author of the full and finely flowing contours of the Venetian-like figure in B. 60, and the dignified

or draughtsman of the angular deformations in B. 59 could not be one and the same person?

Further, the approximations to the general style, feeling, and forms of Jacopo di Barbarj, as well as to his technic, to be observed in L'Orgueil, B. 60, justify to some extent we think the surmises of M. Galichon that the Master of the Caduceus was the author of the latter engraving.

M. Galichon, comparing it with B. vii. p. 522, n. 12, 'La femme au Miroir,' remarks:—

'Si l'exécution offre de légers écarts, le style de la figure proclame manifestement le nom de l'auteur. Pourquoi se refuserait-on à admettre que les deux femmes placées en regard l'une de l'autre ont une commune origine? n'ont elles pas mêmes épaules tombantes, mêmes bras un peu grêles? Chacune d'elles n'a-t-elle pas cette richesse de poitrine que les artistes de Venise aimaient tant à peindre? Chez l'une les attaches sont plus engorgées que chez l'autre; mais cela tient, il n'en faut pas douter, à ce que la première fut probablement dessinée en Italie, alors que Jacopo était encore à Venise. La seconde [B. 60] au contraire, comme l'indique le large chapeau à plumes qui couvre sa tête fut exécutée en Néerlande, pendant le séjour de l'artiste dans le Nord, où il avait été appelé par Philippe de Bourgogne fils naturel de Philippe le Bon' (op. cit. p. 224.)

With the exception of the female figures in the Triton pieces and the winged genius in the Victory, B. 23, there is scarcely a female form, whether draped or nude, in the prints of Jacopo di Barbarj of the Museum series to which the graceful and Giorgione-like figure in L'Orgueil, B. 60, does not approximate in several particulars. In our opinion the master of the one may be readily traced in the other. The general *pose* and inclination to one side, the small head, the fall of the shoulders, the style of the folds etc. of such drapery as is present, render it not difficult to believe that B. 60 of Altdorfer is really the work of the Master of the Caduceus, as suggested by M. Galichon.

We are ready to admit that the idea of the original plate having been a niello in the proper sense of the term must be relinquished. M. Galichon's supposition of 'les tailles ayant été creusées dans l'argent pour fixer l'émail et non pour servir à l'impression,' is surely erroneous. The chief action is performed by the right hand in the paper impression: had the original plate not

have been intended to be printed from, the figure would have held the mirror in the left hand. At the same time it is clear that the whole of the background and some of the technic of other portions are worked after the fashion of niello and of the goldsmith-engravers; and this style Jacopo di Barbarj not unfrequently adopts, at least partially, as an examination of the technic in B. 9, 18, 20, etc. vol. vii. p. 520 *et seq.* will show.

It may be asked—what explanation is to be given of the circumstance that there is a print, B. 59, which in technical execution and certain general characteristics approaches rather closely B. 60, and upon which are Altdorfer's monogram and the date 1511? Since B. 60 wants the usual mark of Jacopo di Barbarj, why may not the latter be then the companion of B. 59? Beyond the reasons we have given for hesitating to accede to such attribution we suggest the following solution of this portion of the difficulty.

Altdorfer, being struck by the peculiarity of the technic and fine feeling in L'Orgueil, B. 60, took the latter as a model, and, to try his hand after in a new style, but he discarded the exact design before him, preferring to produce an original subject. This was the 'Fortune of 1511' (B. 59), as markedly German in character as the Vanity (B. 60) is Italian in form. In the 'Fortune' Altdorfer naturally reserved a place whereon to put his monogram and a date, while the model remained unsigned since the character of its background had prevented its author from adding the Caduceus in his usual way.

Finally, we would remark that it appears to us that if Jacopo di Barbarj was not the author of L'Orgueil, B. 60, it will be as difficult to demonstrate who else was as it is to show that it originated with Albrecht Altdorfer.

CHRONOLOGICAL TABLE.

CHRONOLOGICAL TABLE

OF SOME OF THE MORE IMPORTANT EVENTS IN THE

HISTORY OF EARLY ENGRAVING AND
TYPOGRAPHY.

A.D.

844. Cot on paper used in Italy (vol. i. p. 51).
1050. Date of the most ancient MS. on cotton paper now existing (vol. i. p. 51).
1277. Date of the most ancient engraved sepulchral brass in England (vol. i. p. 11).
1308. The earliest MS. on linen paper according to Breitkopf.
1390. Ulman Stromer established a paper-mill at Nürnberg, and wrote the first work known on the art of manufacturing paper (Sotheby, Bibl. 66, vol. iii.).
1392. The *positive* history of playing-cards commences, though cards appeared in Italy about 1350. and are alluded to in the 'Pflichtbuch' of Nürnberg for the years 1380-1384 (vol. i. p. 17).
- 1413-1418. Within this period were executed by hand the tarots known as the 'cards of Visconti,' and perhaps the cards of the Count Girolamo of Venice described by Millin as 'having the appearance of impression, the colours seem to have been applied by means of a stencil.'
1423. Earliest date engraved on a woodcut, generally accepted as authentic. St. Christopher (vol. i. p. 152).

A.D.

1440. A MS. (*Pomerium Spirituale*) executed having woodcuts of the block-book character inserted in it, engraved apparently not later than 1440 (vol. i. p. 183).
1440. Assumed approximate date of earliest engraved (?) or stencilled (?) cards known (vol. i. p. 18).
1441. 'Figure Stampide,' executed at Venice (vol. i. p. 44).
1446. Earliest date borne by an impression from an engraved metal plate (German) (vol. i. p. 287).
- 1450-52. Within this period Finiguerra executed a niello *pax* from which an impression on paper was taken (vol. ii. p. 79).
1454. The earliest date known printed with movable metallic type occurs on an 'Indulgence' sheet of Pope Nicholas V. (Laborde, *Debuts de l'Imprimerie à Mayence et à Bamberg*. Humphreys, *Bibl.* 36, p. 76. Chatto, *Bibl.* 38, p. 137).
- 1454-56. Within this period the first complete book, the Mazarin Bible, printed with movable metallic type, is generally supposed to have been executed (Gutenberg at Mainz). Ottley maintains that it was printed after the Bible of 1462, the first Bible with a date (Ottley, *Bibl.* 52, p. 149).
1457. The first printed book with a certain date and printer's name, the *Psalter* of 1457 (vol. i. p. 146).
1461. Date of the earliest printed book illustrated with woodcuts, *Liber Similitudinis* of Albrecht Pfister, or the 'Fables of Boner,' Bamberg. (Written *circa* 1330) (vol. i. pp. 189, 200).
1463. Cards well known in England. An Act of Parliament passed prohibiting their importation (*Bibl.* 11, p. 96).
1465. The earliest date borne by an Italian engraving, the kalendar assumed to have been the work of Baccio Baldini (vol. ii. p. 100).
1466. A German engraver, the Master of the Gothic letters *℥. S.* or the Master of 1466, worked. He commenced a new and higher epoch in the practice of his art (vol. i. p. 291).
1468. The earliest date borne by a book printed in England, viz. the *Exposicio Sancti Ieronimi in Simbolum Apostolorum*, *Impressa*

A. D.

Oxonia, &c. This date is not considered to be authentic. It should be read, 1478. But Drs. Cotton and Dibdin with Singer and Bolton Corney accepted it. (See in particular Singer's 'Some Account of the Book printed at Oxford in 1468,' printed for private distribution. It is in the library of the British Museum, King's, 274, k. 19. See also Johnson's 'Typographia,' vol. i. p. 83. Singer at a later period changed his opinion we believe.)

1470. Assumed date of the earliest edition of the Italian engravings known as the 'Tarocchi of Mantegna,' and 'Carte di Baldini' (vol. i. p. 19).

1474. The date of the first book printed in the English language if the word 'fynished' in it refer to the printing, and not to the translation of the work. The 'Game and Playe of the Chesse' fynished the last day of March 1474 by William Caxton (first edition printed at Bruges or Cologne). The 'Recueil of the Histories of Troie' was printed before the above, but the exact date is not known.

1474. The date affixed to a piece in the *Manière Criblée*, the Saint Bernhardin of Paris (vol. ii. 61).

1476-77. According to some authorities, 1477 is the date of the first work printed in English in England, viz. 'The Dictes and notable wise sayings of the Philosophers,' Emprynted by me, William Caxton, at Westmestre, 1477 (folio first edition without colophon), (Blades' 'Life of Caxton,' vol. ii. p. 33).

The date *circa* 1476 has been allotted by others to the second edition of the 'Playe of the Chesse,' which is considered by them to have been the first book printed in England ('explicit Caxton' without place or date) and the first book illustrated with woodcuts. Blades brings the date of this edition down to 1481. It is likewise a disputed point whether the cuts are from wood or from metal in relief, and whether the blocks or plates were engraved by foreign or by English artists (vol. i. p. 252).

1477. The date of the first book containing impressions from copper-plate engravings. Bettini's 'Il Monte Sancto di Dio,' printed

A.D.

at Florence by Nicolo di Lorenzo della Magna. The illustrations assumed to have proceeded from Botticelli and Baldini (vol. ii. p. 101).

1478. The first work illustrated with maps from metal plates, the 'Cosmographia Ptolomei,' finished printing and published at Rome by Buckinck. (The date, 1462, of the Bologna Ptolomey, is considered to be spurious. It should be 1482.) (vol. ii. p. 102.)
1481. 'The Mirrour of the World, or thymage of the same,' Folio, first edition, translated 1481, Caxton, but without printer's name, place, or date, was, according to Blades, the first work printed in England illustrated with cuts. Then followed in the same year the second edition of the 'Playe of the Cheffe.' 'The woodcuts,' writes Blades, 'in this volume number only sixteen, not twenty-four, as Dibdin and other writers say, eight of them being impressions from blocks used for previous chapters. As already noticed, there seems a probability that the two cuts for "Parvus Chato," third edition, were the earliest used by Caxton. These were soon after printed again with the addition of many others in the "Mirrour of the World." The present cuts were perhaps the third essay of Caxton in this department, and for these, judging by the general style and greater breadth of treatment, he appears to have employed another artist' (Blades' 'Life of Caxton,' vol. ii. p. 97).
1482. An edition of Ptolomey's Cosmography, printed at Ulm, containing the first maps engraved on wood (Bibl. 38, p. 199).
- 1485-1509. Reign of Henry VII. during which period paper was first made in England (vol. i. p. 52).
1485. Date engraved on the second version of the so-called 'Tarocchi of Mantegna' or 'Carte di Baldini.'
1486. Cross-hatching in wood-engraving appears for the first time (vol. i. p. 200).
- 1487-1520. During this period were executed the beautiful French *Livres d'Heures* illustrated with engravings and decorative borders (vol. i. p. 81).

A. D.

1493. The 'Nürnberg Chronicle' appeared, illustrated with more than two thousand woodcuts; printed by A. Koberger (vol. i. p. 201).
1494. By this time Andrea Mantegna had engraved the 'Combat of Tritons' (B. xiii. p. 238, n. 17), and the 'Bacchanals' (B. 20), (vol. ii. p. 108).
1496. The earliest date borne by an impression from a plate on which the etching process has been resorted to (vol. ii. p. 2).
1498. Albert Dürer commenced a new epoch in designing and engraving on wood by the execution of the 'Apocalypsis cū Figuris' (vol. i. p. 211).
1501. Aldo of Venice published a 'Virgil' in which a new form of type, italic, cut by Fr. Francia, the artist, was employed (vol. ii. p. 128).
1506. The earliest date on a chiaro-scuro engraving (German), (vol. i. p. 267).
1508. Lukas van Leyden engraved the 'David before Saul' (vol. i. p. 326).
- 1510-20. The last block-book executed about this date, the 'Opera noua contemplatiua,' by Giovanni Andrea Vavassore at Venice (vol. i. p. 190).
1510. Marc Antonio engraved the 'Grimpeurs' of Michael Angelo (B. xiv. p. 361, n. 487).
1512. A chiaro-scuro from three blocks, prepared and worked off by J. Dienecker after a design by H. Burgkmair (vol. i. p. 268).
1513. Albert Dürer engraved the 'Knight, Death and the Demon' (vol. i. p. 308).
1518. Earliest date on an Italian chiaroscuro, though Ugo da Carpi worked in the style in 1516 (vol. i. p. 273).
1521. The first impression from a copper-plate *worked off* in England appeared, viz. the engraved title-page to 'Galenī Pergamenfis de Temperamentis, &c.' impressum apud Cantabrigiam, MDXXI. (vol. i. p. 352).

A.D.

1538. The first editions of the two series of woodcuts known as the 'Dance of Death' and the 'Bible Figures' of Holbein, published (vol. i. p. 236).
1545. Impressions from the earliest copper-plates probably *engraved* in England, were published in the first edition of 'Geminie's Anatomie' (vol. i. p. 352).
- 1593-94. H. Goltzius, who had instituted a fresh epoch in Dutch and Flemish engraving, executed his 'Masterpieces,' B. iii. p. 15, n. 15-20 (vol. i. p. 334).
- 1612-1740. During this period flourished a renowned French School of engraved portraiture, commencing with Morin, and ending with the Drevets (vol. i. p. 347).
- 1634-36. Claude etched the 'Soleil Couchant,' R.-D. 15, and the 'Bouvier' R.-D. 8 (vol. ii. p. 45).
1640. Hollar published his set of beautiful engravings, the 'Ornatus Muliebris Anglicanus' (vol. i. p. 354).
1642. Date of the earliest mezzotinto engraving (vol. ii. p. 163).
1647. Rembrandt etched two of his finer works, viz. the 'Ephraim Bonus' (Bl. 172) and 'Le Bourgmestre Six' (Bl. 184). It is probable that about this time also were executed the 'Hundred Guilder Print' and the small 'La Tombe' (vol. ii. pp. 7, 14).
1647. Ostade initiating a particular school of Dutch and Flemish etchers (Bega, Du Sart, and others) engraved 'La Famille' (B. 1, p. 378, n. 46) (vol. ii. p. 39).
1650. Francis Place born, probably the first Englishman, with the exception of Sir Christopher Wren, who engraved in mezzotinto (vol. ii. p. 179).
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MONOGRAMS, MARKS, AND CYPHERS.

PAPER MARKS, COLLECTORS' AND
DEALERS' MARKS, NAMES, ETC

TABLE


OF

MONOGRAMS, MARKS, AND CYPHERS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Andrea Andreani. 2. Al. Altdorfer. 3. Al. Dürer. 4. H. Aldegrever. 5. Adamo Scultore (Ghisi). 6. Antonio da Trento. Ant.
Fantuzzi. 7. Agostino Veneziano (A di
Musi). 8. Aenea Vico. 9. Adriaan van Oostade. 10. Antoni Waterloo. 11. Jacopo Caraglio. 12. The Master of the Die. 13. Barthel Beham. 14. Benedetto Montagna. 15. Christoph Jegher. 16. Cornelius Matfys. 17. Domenico Campagnola. 18. Daniel or David Hopfer. 19. Diana Scultore (Ghisi). 20. Dirk van Staren. 21. Jean Duvet. 22. The Master of the Gothic
Letters <i>C S</i> or the Master
of 1466. 23. Giorgio (Mantuan) Ghisi. 24. Hans Brosamer. | <ol style="list-style-type: none"> 25. Hans Burgkmair. 26. Hendrick Goltzius. 27. Jacobus Binck (Colonienfis). 28. Hans Baldung Grün. 29. Hans Sebaldt Beham. 30. Hans Springinklee. 31. Hans Schäufelin. 32. Jobst Amman. 33. Giovanni Battista Mantuano
(Ghisi). 34. Julio Campagnola. 35. Jacob de Gheyn. 36. J. G. van Vliet. 37. Jose de Ribera, Spanol. 38. J. Livens. 39. Giovanni Antonio da Brescia. 40. J. Wechtelin (Vuechtlin,
Pilgrim). 41. Julio Bonafone. 42. Ifrahel van Meckenem. 43. Lukas van Leyden. 44. Lukas Cranach. 45. Ludwig Krug. 46. Marc Antonio (Raimondi). 47. Girolamo Moceto. 48. Martin Schongauer. 49. Perigrino da Cesena. 50. Georg Pencz. |
|---|---|

258 *Table of Monograms, Marks, and Cyphers.*

51. Pelligrino (Martino) da Udine.	75. Vol. i. p. 241 (Lützelburger).
52. Marco Dente da Ravenna.	76. „ ii. p. 99.
53. Prince Rupert.	77. „ i. p. 136.
54. Tobias and Christopher Stimmer.	78. „ i. p. 212.
55. Ugo da Carpi.	79. „ i. pp. 49, 142, 288.
56. Virgil Solis.	80. „ i. p. 136.
57. Christoph van Sichem.	81. „ i. p. 329.
58. Wallerant Vaillant.	82. „ i. p. 342.
59. Zoan Andrea (Vavaffore).	83. „ ii. p. 126.
60. Vol. i. p. 312.	84. „ i. p. 174.
61. „ i. p. 265.	85. „ ii. p. 125.
62. „ i. p. 146.	86. „ ii. pp. 84, 87.
63. „ ii. pp. 104, 122.	87. „ i. p. 313, vol. ii. p. 1.
64. „ ii. p. 104.	88. „ ii. p. 2.
65. „ ii. p. 122.	89. „ i. p. 137.
66. „ i. p. 324.	90. „ ii. p. 118 (Jacopo di Barbarj, or the Master of the Caduceus).
67. „ i. p. 261.	91. „ i. p. 31.
68. „ i. p. 294.	92. „ i. p. 49.
69. „ i. pp. 51, 291.	93. „ i. p. 196.
70. „ i. p. 265.	94. „ i. p. 196.
71. „ ii. p. 32.	95. „ i. p. 292.
72. „ ii. p. 69.	96. „ i. p. 292.
73. „ i. p. 136.	
74. „ i. p. 241 (Holbein).	


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4. 

5. 

6.  AN

7. A.V.

8. Æ.V.

9. *A.o.*

10. *Awf*


11.  .K.

12.  B.V.


13. BB BP

14. B·M·

15. CI


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22.  12.6.6.


 1466

23. G M.



24. HB 


25. H. B.


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
31. 


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33. I B 

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37.  ^ \$P

38. IL


39. IO·AN·BX

40. I  V

41.  . IB .

42. I·V·

43. L J

44. LC 


45. LK 

46. ME


47. N 


48. M 


















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51. PP

52.  R

53.  f

- | | | | |
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| 54. |  | 76. | I·F·T· |
| 55. | VDC, VGO | 77. | M 5 |
| 56. |  | 78. |  MF |
| 57. |  | 79. |  |
| 58. | WV | 80. | PB |
| 59. | 3·A | 81. | S |
| 60. |  | 82. | SF |
| 61. | A | 83. | ACHA, LE-VI |
| 62. |  | 84. | íerg haspel ze Bibrach |
| 63. | b | 85. | NADAT |
| 64. |  | 86. | SCOF |
| 65. | b M | 87. | W |
| 66. | C _B | 88. | W  |
| 67. | D [†] N | 89. |  Y, 4,  |
| 68. |  | 90. |  |
| 69. |  | 91. | 'A13 |
| 70. | E Æ | 92. | LVII. Jor. |
| 71. | GH | 93. | I X A 1 |
| 72. | h | 94. |  |
| 73. | H | 95. |  |
| 74. | HH | 96. |  |
| 75. | HL | | |

DESCRIPTION OF PLATES.

PLATES I. AND II.

On these plates are represented some of the chief water-marks which occur in the paper on which the earlier engravings have been printed, viz. the Bull's Head (*a*, pl. i.) ; the Gothic letter **ꝰ** (*b*, pl. i.) ; the Grapes (*c*, pl. i.) ; the Wall and Towers (*f*, pl. ii.), and the Imperial Ball (*g*, pl. ii.) of Germany.

The Jug (*d*, pl. i.) of the Netherlands.

The Fleur-de-Lys (*h*, pl. ii.), and the Mitre (*i*, pl. ii.) of France.

The Balance (*k*, pl. ii.) ; the Anchor (*l*, pl. ii.) ; the Cardinal's Hat (*m*, pl. ii.), and the Glove and Flower (*e*, pl. i.) of Italy.

On water-marks the treatises of Breitkopf, Fischer, Haufmann, Janfen, and Weigel, may be consulted.

PLATE I.

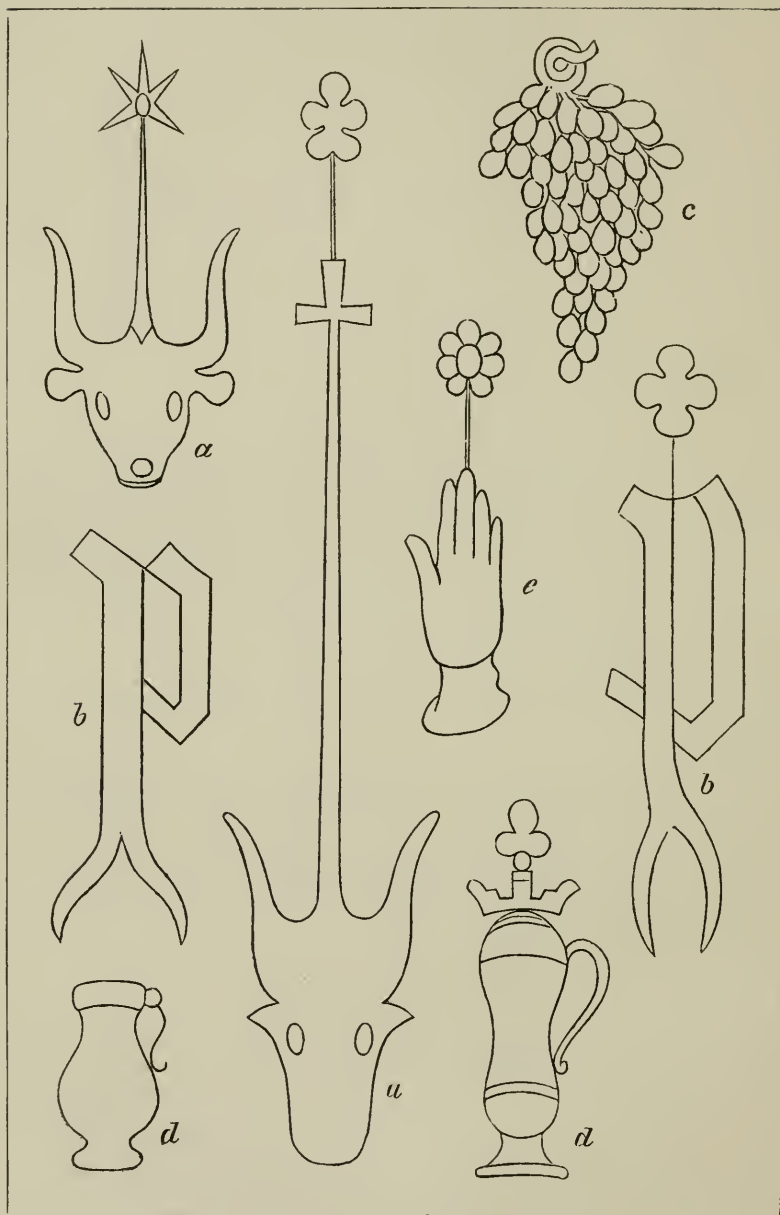
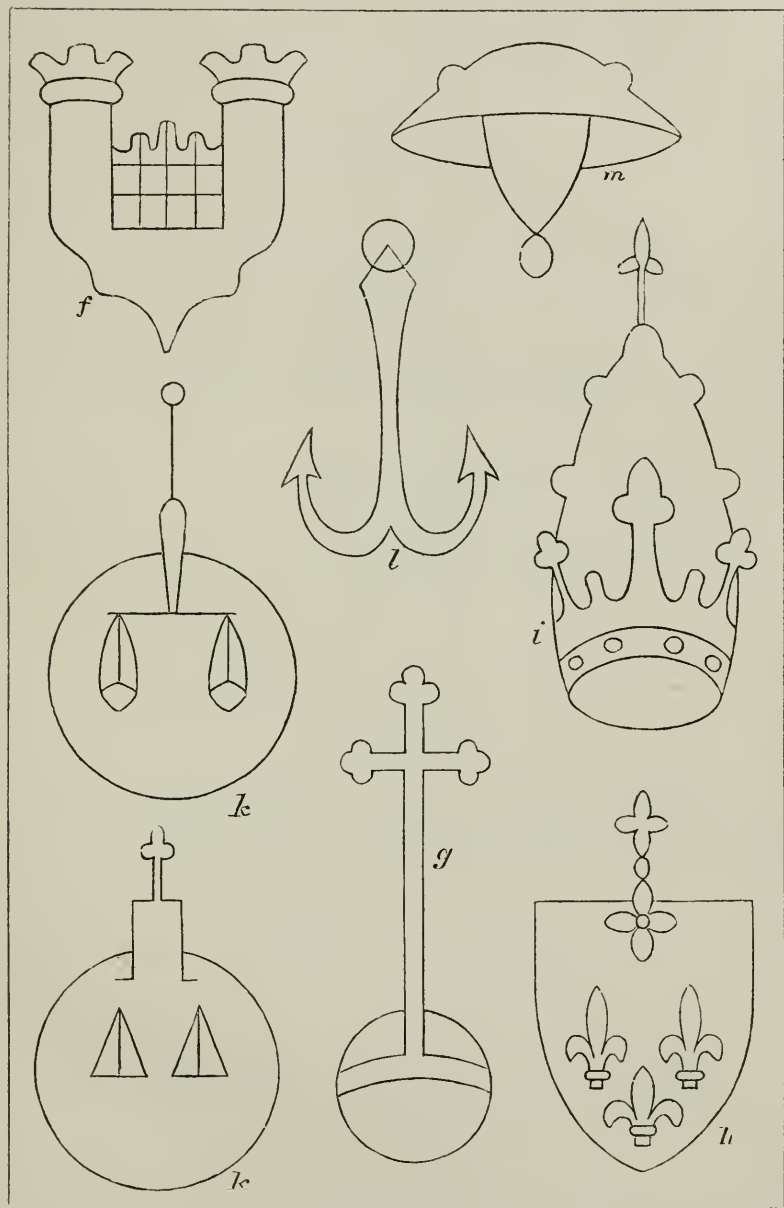


PLATE II.



PLATES III., IV., V., VI., VII., VIII., AND IX.

On these plates are given the names, marks, etc. of some of the more eminent collectors of, and dealers in prints, arranged in the following sequence, viz.—

1. Names, etc. in full (pl. iii. and iv.).
2. Distinct or separable letters (pl. v.).
3. Monograms and marks (pl. vi.).
4. Titles of well-known collections (pl. vii., viii., ix.).

PLATE III.

Balmanno ; Barnard ; Bermann ; Blenz ; Boerner ; Bovi ;
Camefina ; Thane written the reverse way ; Esdaile (Peart) ;
Ford ; Gawet ; Lepell ; Kollmann .

PLATE III.

Robert Balmanno London 1828

J. Barnard

Signd Bermann, m^d d'estp^{es}, Vienne 1834

BLENZ

J. A. Boernery



*Josepho Camerin y
Enaht*

1822 MC Dr Pearls sale N^o 19

*Rich^d Ford 1824
1st state*

Hawet 1804.



PLATE IV.

Mariette ;
Naudet ;
Petzold ;
Rechberger ;
Von Rumohr ;
Storck ;
Thane. ,

PLATE IV.

L. marquette 1679

*Mander M^e des tourpes
au Louvre 1792*

Dr Petzold

4 Bechberger

v. Rumohr

*G. Storch a Milano .1800.
In D^{te} 11426*

Jhs. Thanez

PLATE V.

1. Allen ; 2. Lord Aylesford ; 3. Bainbridge ; 4. J. Barnard ;
5. Becker, of Drefden ; 6. Rev. W. J. Bree ; 7. Earl of Cholmondeley ; 8. Thomas Clutterbuck ; 9. Richard Cofway ; 10. Rev. Clayton Mordaunt Cracherode ; 11. F. Debois ; 12. Deighton ;
13. Baron Denon ; 14. Captain Donnadieu ; 15. Von Derschau ;
16. W. Drugulin ; 17. Robert-Dumesnil ; 18. William Edwards, also W. Esdaile ; 19. Richard Ford ; 20. De La Motte Fouqué ;
21. Peter Goodefon ; 22. Richard Hudson ; 23. Sir Thomas Lawrence ; 24. Sir Peter Lely ; 25. Rev. Joseph Maberly ;
26. François Mariette ; 27. Martin Folkes ; 28. Von Nagler ;
29. Count Paar ; 30. Dr. Peart ; 31. Jonathan Richardson ;
32. Sir Joshua Reynolds ; 33. William Roscoe ; 34. Sir Hans Sloane ; 35. Sir Mark Masterman Sykes ; 36. Dr. Peter Sylvester ;
37. R. Udney ; 38. Hermann Weber ; 39. Pierre Remy ;
40. Michael Rysbrach ; 41. Edward Scriven ; 42. J. P. Zoomer ;
43. Duke of Devonshire ; 44. William Young Ottley ; 45. Emile Galichon.

PLATE V.

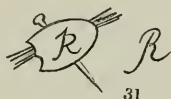
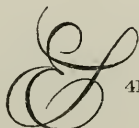
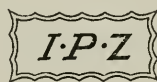
*A*₁₂₃*JB*₄*B*₅₆CFC₇*U.E*₈₉*CMC*₁₀FD₁₁₁₂₁₃*X. A. D*₁₄₁₅W.D.₁₆₁₇*W.E.*₁₈RF.₁₉₂₀*PL*₂₁RH₂₂₂₃PL₂₄₂₅₂₆₂₇₂₈PAAR₂₉*EP*₃₀₃₁₃₂*W.R.*₃₃*HF*₃₄*m m l*₃₅PS₃₆*Ru*₃₇HW₃₈₃₉MR₄₀₄₁₄₂₄₃*Isyo*₄₄₄₅

PLATE VI.

46. Dr. W. Ackermann; 47. Captain William Baillie; 48. Brentano-Birkenstock; 49. King Charles I.; 50. Count Caylus; 51. Rev. C. M. Cracherode; 52. Etienne Durand; 53. Count Esterhazy; 54. Frauenholz; 55. Count Fries; 56. Fuesli and Comp^{ie}; 57. Arthur Pond; 58. George Hibbert; 59. William Hone; 60. Thomas Thane; 61. Thomas Dimsdale; 62. Pierre Jean Mariette; 63. Doubtful—allotted to Chandos and Buckingham—Lord Clive—Chamberlain.

PLATES VII., VIII., AND IX.

The names of well-known Cabinets and Collections of Engravings, which may be frequently found written on the backs of prints by dealers and others, as warranty for the importance and interest of the engravings so marked.

PLATE VI.



46



Pr



47



48



49



50



51



52



53



54



55



56



57



58



59



60



61



62



63

PLATE VII.

FROM THE

Crosarena

COLLECTION.

Aylesford

Barnard

Brentano

PLATE VIII.

FROM THE *Buckingham & Stowe* COLLECTION.

Cicognara

Delbecque

Denon

Dijonval

Dumesnil

Durand

Durazzo

Esdaile

Galichon

Hippisley

Howard

PLATE IX.

FROM THE

Josi

COLLECTION.

Maberly

Marochetti

McIntosh

Marshall

Munro

Ottley

Pole Carew

Rogers

Sir M. M. Sykes

Weigel

Wellesley

In addition to the names, etc. recorded on the plates, the following also may be noted as occasionally to be met with, marked on engravings :—

Abegg, D.; Artaria, Dom; Bayntim, W.; Blake, H.; Chalon, John; Cole, William; Copley, S.; Couverlet; Dodd, T.; Diamond, H. W.; Franck; Harding; Holburne, T. W.; Karthstone; Ravelly, Chris.; Ransky, Ch.; Reynolds, S. W.; Six Jan; Skegg, Edw.; Smith, N.; Terry; De Valois; Zincke, W. F.

The letters B. W. may signify Benjamin West; the Roman capitals G. R. Gerald Reyntz; an italic capital *L* within a triangle, Le Roy; a cypher of two *L*'s in italic capitals, the second *J* the reverse way, and the whole within a circle, L'Empereur.

A cypher of three T's, printed in gold, implies John Telman; the letters W. O. mean William Young Ottley; a Roman capital C. with a hyphen across it, signifies the Crozat collection; a Roman capital G stamped blind, Gevers; the Roman capitals V. H., Van Haken, *alias* Hawkins, the drapery-painter employed by Hudson, the artist; *E. W. M.* in cursive capitals signify E. W. Martin; and the Roman capital S twining around a staff, surmounted by a star, denotes Lord Spencer.

It may be observed, that the signature of F. Rechberger generally designates the collection of the Count de Fries, of which Rechberger was the curator; that a cross 'patée' is considered to denote the cabinets of Leo X., or the Bishop of Arezzo; and that a Lion 'rampant' within an oval cartouche refers to the collection of Prince Rupert.

Prints from the Dijonval cabinet are frequently characterised by a black edging pasted along each of the four sides; those in the Fries collection were mounted on paper of a peculiar colour and texture, while some in the Buckingham series were bordered with an edging of gold paper.

John Telman put a border of burnished gold round his prints

on their mounting-paper ; and a still living dealer and collector cuts down all his pieces, inlays them, and then rules two red ink lines round them as a frame.

‘ The very eminent collector, Sir Jacob Astley, whose collection was sold in 1760, stamped mercilessly his cinque-foil ermine full on the most conspicuous part of the faces of his prints. Mr. Hibbert is another great collector, who impressed his monogram on the face of the print, but he had the comparatively good taste and modesty to plant it as near as he could to one of the lower corners.’

Prints have within the last few years appeared in the market impressed on the backs with the exchange or duplicate stamp (Tilgung’s Stempel) of the Berlin Royal Cabinet. Some of these engravings have on them also Von Nagler’s signature (No. 28, plate 5).

On collectors’ names, marks, etc. the *Gazette des Beaux-Arts*, vols. i. and iii. ; *Maberly’s Print Collector* ; *Sotheby’s Principia Typographica*, and *Weffely’s* *Anleitung*, may be consulted with profit.

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BIBLIOGRAPHY ;

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63. RUELENS. See 'Documents,' No. 19.

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76. WORNUM (R. N.), Life of Holbein. London, 1867. 8vo.

77. VASARI (G.), Vite de piu eccellenti Pittori, Scultori e Architetti. Firenze, 1846-57. 13 t. Translation by Mrs. Foster in Bohn's Standard Library. London, 1850-52. 5 vols.

78. ZANI (Abbate P.), *Materiali per fervire alla Storia dell' origine e de progressi dell' incisione in Rame e in Legno*, etc. Parma, 1802. 8vo.

79. ——— *Enciclopedia Metodica critico-ragionata delle belle Arti*. Parma, 1817-25. 28 t.

The following works may be added to the foregoing list:—

80. BECKER (C.), *Jobst Amman Zeichner und Formschneider, Kupferätzer und Stecher, nebst zuzätzen von R. Weigel*. Leipzig, 1854. Small 4to.

81. BOITEAU D'AMBLY (P.), *Les Cartes à Jouer et la Cartomancie*. Paris, 1854. 8vo. (Bibliothèque des Chemins de Fer.)

82. BONNARDOT (A.), *Essai sur l'Art de Restaurer les Estampes et les Livres*, etc. Paris, 1858. 8vo. Second Edition.

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84. CARPENTER (W. H.), *Pictorial Notices, consisting of a Memoir of Sir Anthony Van Dyck, with a descriptive catalogue of the etchings executed by him*. London, 1844. 4to.

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86. DRUGULIN (W.), *Everdingen, Allart van, Catalogue Raisonné de toutes les Estampes qui forment son œuvre gravé*. Leipzig, 1873. 8vo.

87. FETIS (E.). See 'Documents,' No. 19.

88. GARNIER (J. M.), *Histoire de l'Imagerie Populaire et des Cartes à Jouer à Chartres*. Chartres, 1869. 8vo.

A curious and choice little work for *Bibliophiles* as well as for *Iconophiles*.

89. HERBERGER (Theodor), *Conrad Peutinger in seinem Verhältnisse zum Kaiser Maximilian I. Ein Beitrag zur Geschichte ihrer Zeit mit besonderer Berücksichtigung der literarisch-artistischen Bestrebungen Peutingers und des Kaisers*. Augsburg, 1851. 4to.

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An important work, accompanied by an atlas of 74 plates illustrative of more than 600 subjects.

91. PEIGNOT (Gabriel), Recherches Historiques et Littéraires, sur les Danfes des Morts, et sur l'Origine des Cartes à Jouer. Dijon et Paris, 1826.

Contains a good analysis of works on these subjects down to the time of Singer (No. 65).

92. REDGRAVE (S.), A Dictionary of Artists of the English School. London, 1874. 8vo.

93. RETBERG (R. Von), Dürer's Kupferstiche und Holzschnitte. Ein Kritisches Verzeichnis. München, 1871. 8vo.

Adopts a purely chronological arrangement.

94. SZWYKOWSKI (Ignatz von), Anton van Dyck's Bildnisse Bekannter Personen. Iconographie ou le Cabinet des Portraits D'Antoine van Dyck. Leipzig, 1859. 8vo.

95. WEIGEL (Rudolph), Suppléments au Peintre-Graveur de Adam Bartsch, réunis et publiés par. Tome premier. Peintres et Dessinateurs Néerlandais. Leipzig, 1843. 8vo.

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96. WESSELY (J. E.), Anleitung zur Kenntniss und zum Sammeln der Werke des Kunstdruckes. Leipzig, 1876. 8vo.

See also No. 72.

Since completing the 'Bibliography,' we have seen the following work announced in the *Bulletin Bibliographique* of the *Revue des Deux Mondes* for August 1, 1876:—

97. LES DREVET (Pierre, Pierre-Imbert, et Claude), Catalogue raisonné de leur œuvre, par M. Ambroise Firmin Didot. 1 vol. in 8vo. Didot.

ANALYTICAL TABLE

OF SUBJECTS TREATED OF IN THE PRECEDING

BIBLIOGRAPHY.

A. ENGRAVING ON WOOD.

GENERAL SUBJECT :

Blanc	Bibl. No.	7
Didot	„	18
Garnier	„	88
Heinecken	„	30
Heller	„	31
Jackson and Chatto	„	38
Janfen	„	39
Ottley	„	50
Papillon	„	53
Paffavant, vol. i.	„	56
Weigel	„	71
Zani	„	78

SPECIAL SUBJECTS :

<i>Chiaro-scuro</i> —Bartsch, vol. xii.	„	2
Loedel	„	42
Paffavant, vol. vi. p. 203	„	56

B. ENGRAVING ON METAL.

GENERAL SUBJECT :

Bartsch, vol. xiii.	„	2
Blanc	„	7
Dupleffis	„	21
— — —	„	22

ENGRAVING ON METAL (*continued*):

Heinecken	Bibl. No.	30
Janſen	„	39
Ottley	„	50
Paſſavant, vol. i.	„	56
Renouvier	„	60
————	„	61
Zani	„	78

SPECIAL SUBJECTS:

<i>Etching</i> —Hamerton	„	27
————	„	28
Paſſavant, vol. i. p. 365	„	56
‘ <i>Manière Criblée</i> ’—Hymans	„	19
Ottley—Berjeau	„	52
Paſſavant, vol. i. p. 84	„	56
<i>Metal in relief</i> —Hymans	„	19
Jackson and Chatto (Bohn’s edition, 1861), pp. 73, 631	„	38
Kolloff in Meyer, article ‘ <i>Zoan Andrea</i> ’	„	45
Paſſavant, vol. i.	„	56
Weigel und Zeffermann	„	70
Weſſely, p. 31 (6)	„	96
<i>Mezzotinto</i> —Chelſum	„	46
Laborde	„	40
<i>Niello Work and Nielli</i> —Bartsch, vol. xiii.	„	2
Cicognara	„	85
Duchefne	„	20
Kolloff in Meyer, article ‘ <i>Baldini</i> ’	„	45
Paſſavant, vol. i. p. 259	„	56
Reid	„	59

VARIA:

<i>Brasses, Monumental</i> —Boutell	„	8
<i>Negative Impressions</i> —Hymans	„	19
Paſſavant, vol. i.	„	56
<i>Paſſe Imprints in</i> —Paſſavant, vol. i.	„	56
Weigel und Zeffermann	„	70

C. INCUNABULA (Block Books, Dances of Deaths, Playing Cards, Prints, Early Typography, and other subjects).

BLOCK BOOKS :

Alvin	Bibl No.	19
Berjeau	"	4
_____	"	5
Dibdin	"	16
Falkenstein	"	24
Heinecken	"	30
Humphreys	"	36
Jackson and Chatto	"	38
Notes and Queries	"	49
Ottley—Berjeau	"	52
Paffavant, vol. i.	"	56
Sotheby	"	66

DEATH, DANCES OF :

Dibdin	"	17
Douce	vol. i. p	238
Peignot	"	91

PLAYING CARDS :

Bartsch, vols. x., xiii.	"	2
Boiteau d'Ambly	"	81
Breitkopf	"	83
Chatto	"	11
Cicognara	"	85
Merlin	"	90
Paffavant, vol. i.	"	56
Singer	"	65

PRINTS :

Derschau	"	15
Falkenstein	"	24
Heinecken	"	30
Ottley—Berjeau	"	52
Weigel	"	70
'Documents,' etc.	"	19

TYPOGRAPHY, EARLY :

Dibdin	"	16
_____	"	1

INCUNABULA (*continued*) :

Falkenstein	.	.	.	.	Bibl. No.	24
Humphreys	.	.	.	.	"	36
Ottley—Berjeau	.	.	.	.	"	52

VARIA :

Dibdin	.	.	.	.	"	16
————	.	.	.	.	"	17
Garnier	.	.	.	.	"	88
Heinecken	.	.	.	.	"	30
Humphreys	.	.	.	.	"	36
Jackson and Chatto	.	.	.	.	"	38
Lacroix	.	.	.	.	"	41
Weigel	.	.	.	.	"	70

D. FACSIMILES, COPIES, AND OTHER ILLUSTRATIONS.

Berjeau	.	.	.	.	"	5
Chatto	.	.	.	.	"	11
Cicognara	.	.	.	.	"	85
Cole	.	.	.	.	"	13
Derfchau	.	.	.	.	"	15
Dibdin	.	.	.	.	"	16
————	.	.	.	.	"	17
Garnier	.	.	.	.	"	88
Heinecken	.	.	.	.	"	30
Humphreys	.	.	.	.	"	37
Loedel	.	.	.	.	"	42
Merlin	.	.	.	.	"	90
Ottley	.	.	.	.	"	51
Ottley—Berjeau	.	.	.	.	"	52
Singer	.	.	.	.	"	65
Sotheby	.	.	.	.	"	66
Strutt	.	.	.	.	"	67
Weigel	.	.	.	.	"	70
————	.	.	.	.	"	71

E. SYSTEMATIC TREATISES RELATING TO THE MASTERS OF
ENGRAVING IN GENERAL.

Bartsch	.	.	.	.	"	2
Bryan	.	.	.	.	"	10

SYSTEMATIC TREATISES (*continued*) :

Cumberland (Italian School)	.	.	Bibl. No.	14
Dupleffis	.	.	"	22
Meyer	.	.	"	45
Nagler	.	.	"	47
—	.	.	"	48
Paffavant	.	.	"	56
Redgrave	.	.	"	92
Renouvier	.	.	"	61
Robert-Dumefnil (French School)	.	.	"	62
Strutt	.	.	"	67
Vafari	.	.	"	77
Waagen	.	.	"	68
Weigel (Dutch and Flemish Schools)	.	.	"	95
Zani	.	.	"	78

F. MONOGRAPHS ON INDIVIDUAL MASTERS.

On Amman	by Becker	.	.	"	80
The Behams	Rosenberg	.	.	Appendix F.	
Bol	Bartsch	.	.	Bibl. No.	3
Callot	Meaume	.	.	"	44
Claude	Piot	.	.	"	57
	R.-Dumefnil	}	.	"	62
	Dupleffis		.		
	Meaume		.		
Cranach	Heller	.	.	"	33
The Drevets	Firmin Didot	.	.	"	97
Dürer, Alb.	Haufmann	.	.	"	29
—	Heller	.	.	"	32
—	Retberg	.	.	"	93
—	Scott	.	.	"	64
—	Thausing	.	.	"	64
Everdingen	Drugulin	.	.	"	86
Goltzius Hubert	Van Hulft	.	.	"	35
Hollar	Parthey	.	.	"	54
—	—	.	.	"	55
Holbein	Woltmann	.	.	"	74
—	—	.	.	"	75
—	Wornum	.	.	"	76
Livens	Bartsch	.	.	"	3

MONOGRAPHS ON INDIVIDUAL MASTERS (*continued*) :

Oftade .	Faucheux .	.	.	Bibl. No.	25
Rembrandt	Bartsch .	.	.	"	3
——— .	Blanc .	.	.	"	6
——— .	Wilson .	.	.	"	73
Van Dyck .	Szwykowski .	.	.	"	94
——— .	Weber .	.	.	"	69
Van Vliet .	Bartsch .	.	.	"	3
Wechtlin .	Loedel .	.	.	"	42
The Wierix	Alvin .	.	.	"	1
Blotelingh	Weffely .	.	.	"	72
Vaillant					
Van Somer					
Verkolje					

G. MONOGRAMS, MARKS, AND CYPHERS.

Bartsch, vol. xi. .	.	.	.	.	"	2
Brulliot .	.	.	.	.	"	9
Bryan .	.	.	.	.	"	10
Hodgkin .	.	.	.	.	"	34
Laborde						
(Mezzotinto Engravers)	.	.	.	.	"	40
Nagler .	.	.	.	.	"	48
Paffavant, vol. vi.	.	.	.	.	"	56

H. GENERAL INFORMATION, WITH ADVICE TO COLLECTORS.

Bonnardot .	.	.	.	.	"	82
Cumberland .	.	.	.	.	"	14
Gilpin .	.	.	.	.	"	26
Heineken .	.	.	.	.	"	30
Maberly .	.	.	.	.	"	58
Weffely .	.	.	.	.	"	96

The reader requiring further information connected with the literature of the subjects treated of in the present volumes, may meet with it in the *Anleitung zur Kenntniß und zum Sammeln der Werke des Kunstdruckes* von J. E. Weffely (Leipzig, 1876), pp. 281-330.

INDEX TO PROPER NAMES.

- Adda, Girolamo d', 102, 128
 Agostino, Veneziano (di Mufi), 140
 Aix-la-Chapelle, 64
 Alberti, Ch., 152
 Aldegrevet, 84, 233
 Aldus, 128
 Allegri, Ant. (da Correggio), 229
 Altdorfer, 243
 Altobello dei Melloni, 125
 Alvin, 86
 Ammand-Durand, 34
 Amelia Elizabeth of Hesse-Cassel, 164, 172
 Amstel, Van, 187
 Andrea, Zoan, 110, 235
 Angelo, Michael, 132, 134, 149
 Antonio, Marc, 1, 130
 Arcioni, Danielo, 86
 Aretino, 130, 133, 140
 Aspruck, Franz, 166
- Baillie, Captain, 202
 Bakhuizen, 56, 184
 Baldini, Baccio, 93, 95, 97
 Baldinucci, 80, 97
 Bandinelli, 131
 Barbarj, Jacopo di (Walfsch J.), 114, 243
 Barbarossa, F., 64, 76
 Barberino di Veneziano, 114
 Barbieri di Firenze, 152
 Barlacchi, 132, 204
 Barras, 183
 Barriere, Dominique, 48, 51
 Bartolozzi, 220
 Bartsch, Adam von, 16, 18, 108, 159,
 168, 243
 Bafan, 18, 39
 Beatrizet, N., 152
- Becker, 209
 Becket, 173, 181
 Bega, 40
 Beham, Barthel, 115, 145, 233, 242
 ——— Paul, 58
 ——— Sebald, (Sebold), 242
 Bella, Stefano-della, 158
 Bellavia, M. A., 157
 Bellini, 104, 119
 Berchem, N., 42
 Bernard, Auguste, 239
 ——— Saint, 70
 Bettini, 101
 Blanc, Charles, 4, 13, 18, 23, 36, 46,
 170, 185
 Blon, Le, 184
 Blooteling, 177
 Bocholt, Franz von, 230
 Bock, 64
 Boel, 41
 Bol, Ferd., 34
 Bolswert, Scheltius de, 27
 Bonafone, 146
 Bonnaiffé, 193
 Boffe, Abraham, 184, 185
 Both, Andries, 51
 ——— Jan, 51
 Botticelli, 93, 95, 97, 99
 Bouys, 183
 Boydell, 25
 Bramante d'Urbino, 125
 Bramer, L., 172
 Brescia, G. Ant. da, 1, 86, 99, 104, 113,
 234
 ——— Giov. Maria da, 114
 Brey, Theodore de, 84
 Brizio, F., 157

- Browne, Alexander, 181
 Bruggen, Jan Van der, 183
 Bruyne, M. de, 66
 Bryan, 155
 Buckinck, 102
 Buckingham, Duke of, 89
 Buonincontro da Reggio, 88, 120
 Burgundy, Mary of, 116
 Burnet, 25
 Burty, M., 90
 Bye, M. de, 44

 Caduceus, Master of the, 114, 243
 Cæfanas, 87
 Callot, 90, 158, 230
 Campagnola, Dom. 1, 124
 ——— Giulio, 121, 122
 Canale, Canaletto, 159
 Canta-Gallina, 158
 Cantarini, 157
 Caradoffa, 86
 Caraglio, 144
 Carew Pole, 14, 15
 Carez, 236
 Carpenter, 26, 28, 33, 48
 Carracci, Annibale, 157
 Cartaro, M. (Kartarus), 152
 Cafa, Nicolo della, 152
 Castiglione, 158
 Cellini, 82
 Champfleury, 2
 Chatto, 238
 Chelfum, 165, 172, 173, 179, 183
 Cicognara, 85
 Claude, Gellée, 45, 220
 Clauffin, Chevalier de, 15, 19
 Clerc, Nicholas le, 238
 Clint, 243
 Cochín, 185
 Cole, Mr., 232
 ——— Sir Ralph, 170, 180
 Commynes, Philippe de, 240
 Cooper, E. 181
 Corbut, 183
 Correggio, 119, 137
 Cort, C. 152
 Costa, Lorenzo, 125
 Cowtan, 193, 229
 Cracherode, 156, 229

 Cumberland, 82, 105, 107, 108, 132, 145,
 148, 156, 196, 205

 Dadi (Dado), 145
 Danckert, 184
 Dandini, 158
 Dante, 96, 102
 Decker, 184
 De Deyfter, 184
 Dei Matteo, 79, 86
 Delaborde, Léon, 64, 65, 70, 163, 172,
 174, 179, 186
 Delaborde, Henri, 65, 79, 87, 90, 97, 98,
 99, 105, 139, 140, 196, 235
 Della Bella, Stefano, 158
 Demarets, 158
 Denon, 25
 Dente, Marco (da Ravenna), 143
 Derfchau, Graf Von, 209
 Descamps, 37
 Defroches, 238
 Deuchar, 39, 191
 Deyfter, De, 184
 Diamond, Dr. 172
 Diana, Ghisi, 150
 Dibdin, Dr. T. F. 99, 103, 192, 196,
 207
 Dickinon, 169, 183
 Didot, 60
 Die, The Master of the, 145
 Dietrich, 195
 Dixon, 183
 Dobson, Dr. 196
 Does, 44
 Dooms, 166
 Douce, F. 235
 Dov, Gerard, 172
 Drugulin, 55
 Ducange, 78, 238
 Duchesne (Ainé), 1, 2, 69, 78, 82, 83,
 86, 93, 147, 185
 Dughet (Gaspar Pouffin), 54, 220
 Du Jardin, K., 43
 Dumefnil, Robert, 48, 50, 90, 91
 Dumoustier, 152
 Dunkarton, 169
 Duplessis, 33, 34, 45, 50, 53, 54, 59,
 67, 69, 70, 86, 103, 126, 137, 155,
 166

- Du Pré, Jean, 60
 Durazzo, 4, 85, 89
 Dürer, Albrecht, 1, 3, 81, 94, 117, 127, 136
 Dufart, Cornelis, 40, 184
 Duvet, Jean, 127
 Dyck, Antoni Van, 5
- Earlom, 169, 171
 Edelinck, 208
 Elizabeth, Amelia, of Hesse-Cassel, 164, 172
 ——— of Hungary, 165
 Ellis, F. S., 73
 Eltz, Von, 166, 170
 Enden, Van den, 30
 Ephrussi, 116, 118
 Escalopier, 57, 62
 Evelyn, 170, 173, 174, 178
 Everdingen, 55, 184
- Faber, 169, 183
 Fagan, Louis, 233
 Faithorne, W., junr., 181
 Falk, 43
 Fantuzzi, Ant., 152
 Faucheux, 36
 Ferdinandus Hettrurix, 169
 Ferri Ciro, 241
 Filipepi, Alessandro, 97
 Finiguerra, Tommafo, 79, 81, 92, 99, 231
 Fogolino, 114, 120, 121
 Francia, Francesco (Raibolini), 86, 128
 ——— Jacopo, 129
 Franco, B. 152
 Frederick the Elector, 82
 Fürstenberg, 170
 Fuseli, 7, 31
- Galichon, Emile, 41, 112, 115, 116, 118, 243
 Gamundia, J. de, 101
 Gauthier (de Mont Rouge), 185
 Gautier (d'Agoty), 186
 Gellée, Claude, 45
 Gerstner, 90
 Gherardo, 106
 Ghésquière, 238
- Ghiberti, 105
 Ghisi, Adamo, 14
 ——— Diana, 150
 ——— Giorgio, 150
 ——— Giovanni, 148
 Gilpin, 37, 45, 132
 Girard, 175
 Giunta, L. A. de, 106
 Goddard, 51
 Gole, 38, 178
 Goya, 231
 Graenicher, 44
 Granger, 180
 Green, Valentine, 169
 Guerino, dit Mefchi, 129
 Guido, Reni, 157
 Guy, Colonel, 184
- Hamerton, 4, 7, 9, 19, 41, 47, 54, 55, 197
 Harris, 193
 Harzen, 115, 155
 Heemskerck, 184
 Heifs, Ch. El., 241
 Hendricx, G., 28, 29
 Heuffner, 241
 Hill, 69
 Hoffman, 236
 Hogarth, 231
 Hollar, 220, 235
 Hondekoeter, 184
 Hopfer, Daniel, 1
 ——— Jerome, 124
 Houbraken, 184
 Houston, 169
 Howard, Hugh, 233
 Hudson, 192
 Hugtenburg, Van, 184
 Hume, Abraham, Sir, 22, 23
 Humphreys, Noel, 93
 Hurning, 68
 Huth, Henry, Esq., 72
 Hymans, 64, 66, 71, 74
- Jacquart, 84
 Jamieson, Mrs., 109
 Janinet, 49
 Jardin, Karel du, 43
 Jean, 18, 39

- Jean, Robert le, 239
 Jomert, 158
 Joffi, 231

 Kay, J. 49
 Killian, 160
 Kirkall, 187
 Knapton, 187
 Kneller, Sir Godfrey, 170, 182, 184
 Knight, Payne, 229
 Koberger (Coberger), 73
 Kolloff, 87, 93, 103, 104, 111, 112
 Kremer, 166

 Lacroix, 90
 Ladmiral, 186
 Laer, P. de, 44
 Lafrieri, Anton., 204
 Laireffe, Gerh. de, 184
 Landen, 68
 Lanzi, 83, 89, 96
 Laftman, 186, 187
 Laulne, Et. de, 84.
 Lazzara, 89
 Le Blon, Chrift., 184
 Le Clerc, 90
 Lely, Sir Peter, 170, 184
 Lens, 183
 Leódeboe, 78
 Leonart, 166
 Leyden, Lukas van, 1
 Link, 16
 Lippi, Fra Filippo, 96, 106
 Livens, 35
 Lloyd, 181
 Lorenzo de Medicis, 104
 Lumley, 181
 Lupton, 241
 Lutterel, 170, 180, 181

 Maberly, 26, 192, 194, 203, 223
 Mabufe, J. de, 115
 MacArdell, 169, 183
 Mair, Nich. Alex., 235
 Mantegna, Andrea, 94, 108, 117
 Mantuana, Mantuano, 148, 150
 Maratti, Carlo, 184
 Marc Antonio (Raimondi), 1, 86, 130,
 198, 233

 Marchand, Guy, 240
 Marco Dente, da Ravenna, 143
 Marefcalco, Il, 104
 Marguerite, Madame, 116
 Mariette, 99, 103, 202, 203, 206
 Marochetti, 51
 Martin, 171
 Mafter of 1466, 234
 —— Caduceus, 114, 243
 —— Die, 145
 —— NADAT, 125
 —— BE, 87
 —— fj, 69
 —— I. F, 129
 —— LI, 87
 —— NO, 87
 —— 33, 62
 —— S, 235
 —— SC, 84
 —— SCOF, 84
 —— W, 1, 2
 Mafters, the Little, 84
 Maximilian, Emperor, 81, 116
 Mazzola Mazzuoli (Parmigiano), 153
 Meaume, 45,
 Meckenzen, Ifrahel van, 233, 234
 Meldolla, 154, 155
 Meyer, 93
 Meyffens, 27
 Mignet, D., 84
 Milizia, 151
 Milnet (Milnit), Bernhardinus, 69, 70
 Moceto, 114, 119
 Modena, Nicoletto da, 112
 Mona, Lifa, 126
 Monnoyer, 184
 Montagna, Benedetto, 104, 121
 —— Bartolomeo, 122
 Moor, Karel de, 41, 184
 Morland, 172
 Munden, 242
 Murray, 25
 Mufcher, Van, 184
 Mufi, Agoffino di, 140
 —— Giulio di, 143
 —— Lorenzo di, 143

 Nadat, 125
 Nagler, 16, 151, 166, 179

- Naudet, 160
 Neefs, 30
 Netfcher, 184
 Niccolini, 131
 Nicoletto da Modena, 102, 112
 Nichol, 71
 Nooms, 55

 Olmütz, Wenzel von, 2
 Orley, Bern. Van, 145
 Oftade, A. van, 36, 48, 184, 198
 Ottley, 71, 72, 81, 95, 192
 Ouf, 38
 Overbeck, Van, 184

 Palma, 161
 Panizzi, 128
 Parmigiano, 1, 153
 Parthez, 235
 Paffavant, I. D. 1, 60, 74, 82, 86, 95, 135, 231
 Pater, 102, 138
 Pauquet, 90
 Pelligrino da Udine, 114, 120
 Pencz, 139
 Peregrino (da Cefena), 84, 86, 87, 97, 129
 Peruzzi, B., 145
 Pefarefe, 157
 Petzold, 159
 Pfifter, 68
 Philip de Commynes, 240
 Picart, 38, 184
 Place, Francis, 170, 179
 Ploos, Van Amftel, 187
 Pole, Carew, 14, 15
 Pollajuolo, Ant. da, 86, 94, 97, 105
 Pond, 187
 Pontius, Paul, 27
 Porta, Jacopo, 86
 Porto, G. Battifta del, 125, 234
 Potter, Paulus, 41
 Pouffin, Gaspar (Dughet), 54, 220
 Praet, Van, 240
 Primateccio, 152
 Prince Rupert, 173, 180

 Quiter, 183

 Raibolini (Francia), 86, 128

 Raimondi, Marc Antonio, 86, 130, 233
 Raphael, 130, 134
 Ravenna, Marco Dente da, 143
 Reid, 70, 71, 86, 90, 134, 139, 243, 244
 Reifchel, 167
 Rembrandt, 7, 49, 168, 193, 198, 232
 Reni, Guido, 157
 Renouvier, 68
 Reverdino, 152
 Reynolds, Sir J., 170
 Ribera, 159
 Ricciarelli, Fr., 150
 Ridinger, 184
 Robert, Dumefnil, 48
 ——— Jean le, 239
 Robetta, 97, 107, 199
 Robfon, 26
 Romano, Giulio, 130, 135
 Roos, T. H., 44
 Rosenber, 242
 Rofex, N. (da Modena), 86, 112
 Rota, M., 152
 Rothschild, M. Le Baron Ed., 71, 140, 243, 244
 Rubens, 33
 Rugendas, 184
 Ruifdael, 54
 Rumohr, Von, 79
 Rupert, Prince, 166, 168, 170, 173, 180, 234

 S., the Master of the letter, 235
 Sabbatini, 146
 Salamanca, Antonio, 204
 Sanuto, 152
 Sarabat, 183
 Saracenus, 161
 Savry, Solomon, 25
 Scarfello, 157
 Schalken, 172
 Schenk, 43, 183
 Schiavone, 155
 Schiavonetti, 220
 Schongauer, Martin, 94
 Schuchardt, 79, 81
 Sclabonus (Schiavone), 155
 S C O F, 84, 87
 Scott, W. B., 2, 3, 117, 243

- Scultore, Adamo, 149
 ——— Diana, 150
 ——— Giovanni, 148
 Sharp, 231
 Sherwin, 180
 Siegen, L. von Sechten, 164, 172
 Sigmund the First, 144
 Signorelli, 118
 Simon, 183
 Siranis, the, 157
 Slade, 232
 Sloane, Sir Hans, 229
 Smith, 53
 ——— John, 169, 182
 Somer, Van, J. and P., 169, 176
 Somers, Lord, 182
 Sotheby, 191
 Spagnoletto (Ribera), 159
 Spalatin, 82
 Stoop, 44
 Storck à Milano, 202
 Stofs, Veit, 234
 Strange, Sir R., 231
 Swanevelt, 52
 Sweynheim, 102
 Swykowski, 31, 34

 Tempesta, 91, 152, 184
 Teniers, D., 41, 184
 Thane, 202
 Thauving, 2, 82, 128
 Theophilus (the Monk), 57, 62
 Thibaudeau, 13
 Thomas of Ypres, 166, 175
 Thompson, R., 180
 Tirey, L. (Thirey), 152
 Titian, 124, 140
 Tompson, R., 180, 181
 Toschi, 137
 Tuscany, Grand Duke of, 96

 Udine, Martino da, 120

 Vaart, Van der, 182
 Vadagnino, 110
 Vaillant, B. and F., 176
 ——— W., 166, 173, 176
 Valck, 178
 Vallardi, 108

 Valvaffori, 111
 Van den Enden, 31, 204
 Van de Velde, 44
 Van der Berge, 183
 ——— Bruggen, 183
 ——— Kellen, 201
 ——— Vaart, 182, 183
 ——— Weyden, 82
 Van Amstel, 187
 Van Dyck, 5, 26, 48, 170, 193
 Van Overbeck, 184
 Van Praet, 240
 Van Somer, 169, 176
 Van Westerhout, 169
 Vafari, 80, 91, 97
 Vavassure, 110
 Velde, Van de, 44
 Veneziano, Agostino, 141
 Verard, 60, 236
 Verdussen, 31, 32
 Verkolje, J., 176
 ——— Nich., 173, 176
 Verocchio, 106
 Veronenfis, Jacobus, 144
 Verschuring, 183
 Verstolk, 16
 Vertue, 165
 Vico, Æneas, 147
 Vinci, Leonardo da, 1, 125, 233
 Visscher, J., 42, 43, 177
 Vliet, J. G., Van, 35
 Vorsterman, 27, 28
 Vosmaer, 23
 Vostre, Simon, 60

 Waagen, 129, 232
 Walfsch, Jacob (Jacopo di Barbari), 114
 Walther, 68
 Watelet, 18
 Waterloo, Ant., 52, 198
 Watson, 169
 Weber, 28, 29, 33, 193
 Wedmore, 172
 Weigel, 56, 61, 70, 82
 Weirötter, 55
 Wenzel, Von Olmütz, 1, 2
 Wessely, 79, 85, 167, 195, 209
 White, G., 169, 183
 ——— R., 181

Wierix, 177
Wilbraham, 103
Williams, 180
Willigen, 36
Wilfon, 7, 11, 18, 45
Wolfgang, G. Andr., 63, 88
Wollett, 231
Woodburn, 89, 99

Wren, Sir Christopher, 168, 170, 174
Wyck, T. 5
Wyngaerde, 41, 161

Zani, 80, 123
Zeeman, 55
Zoan, 110
Zonta, 106

INDEX TO SUBJECTS.

- Adam and Eve (Marc Antonio, Dürer, Rembrandt), 119, 136
 Addressees, 204
 Aix-la-Chapelle (Corona luminaria in Cathedral), 63, 64, 88
 Antependium, 78
 Appendix, A, 229
 ——— B, 236
 ——— C, 238
 ——— D, 239
 ——— E, 241
 ——— F, 242
 ——— G, 243
 Arrangement, 210
 Art Student, 13
 ——— in the market, 23
 Athenæum, 235
 Berceau, 177
 Bernhardinus Sanctus, 61, 69
 Bible, Mazarin, 71
 ——— Pudsey's, Bishop, 196
 Biblia Pauperum, 68
 Bibliographical Tour (Dibdin), 68
 ——— Northern Tour (Dibdin), 196
 Bibliography, 259, 273
 Biting-in, process of, 3
 Black, killing the, process of, 69
 Blon, Le, process, 185, 186
 Bodleian Library and Museum, 235
 Bonus, Ephraim, portrait of, 21, 232
 Books of Hours, 60, 236
 Bouvier, le (Claude), 49
 Brentano Sale, 140
 Buckingham collection, 89
 Burin, 4, 5
 Burr, 17
 Cabinet, Print, 221, 222
 Cambrai, Diary of Jean le Robert, 239
 Carte di Baldini, 114
 ——— Tarocchi (of Mantegna), 99
 Casts, Sulphur (Nielli), 78, 81, 83
 Chatto on Wood-Engraving, 238
 Cheffe, Game and Playe of the, 249
 Chicot, 139
 Christopher, the Saint, of 1423, 61, 62
 Chronological Table, 247
 Claussin, Chevalier de, 15
 Cleaning, 204
 Clichage, Clichée, 236
 Coach Landscape, 24, 192
 Collections, 267-271
 ——— Cunningham, 229
 ——— Douce, 235
 ——— Galichon, 234, 243
 ——— Howard, 233
 ——— Lawrence, 229
 ——— Sheepshanks, 229
 ——— Woodburn, 129
 Collectors' marks, 201, 260-271
 Colour plates, 184
 ——— in mezzotinto, 184-187
 ——— printing, 184, 187
 Coloured prints, 59, 184
 Condition of Prints, 188-190
 Conservation, 210
 Copies, 25, 190
 Corona luminaria (Aix-la-Chapelle), 64, 76, 88
 Cosmography, Ptolemy's, 102
 Counterproof, 209, 233
 Cradle, 177
 Cross-hatching, 95
 Crucifixion (Nielli), 81, 82
 ——— Mazarin, 71

- Crucifixion, Rothschild, 71
 Cupid and Psyche (Prints), 206
 Cups, Marfeillaife, 78
 Cyphers, 253
- Damp and dust, 222
 Dante, 96, 102
 Denon Collection, 207
 Doctrinale, Early Cambrai, 239
 Donatus, 238
 Dotted prints, 57, 71-75, 120
 Douce Collection, 235
 Drawing-book by Palma and Ribera, 161
 Dresden Cabinet, 82
 Ducange, Glossary of, 78, 238
 Durazzo Collection, 85, 89
 Dürer's Nielli, 81
 Dutch School, and Flemish, 163
 Dust and damp, 222
- English School, 178, 231
 Engraved *pateræ*, *fitulæ*, &c., 76
 Engravers, goldsmith, 64, 93
 Engraving, 62,
 Engraving in Ancient times, 76
 ——— Goldsmiths, the, 64, 93
 ——— intaglio, 58
 ——— interrafile, 57
 ——— Le Blon's procefs, 185
 ——— manière criblée, 57, 65
 ——— metal, 60, 96
 ——— mezzotinto, 163, 167, 184-187
 ——— relief, 64, 66
 ——— fchools of, 1, 92, 230
 ——— various kinds of, 59, 60, 76, 92,
 163, 167, 185-187
 Engravings of Northern Schools, 1, 163,
 230
 ——— Southern Schools, 92
 Etchers— Northern Schools of, 1
 ——— Southern Schools of, 153
 Etching, nature of, 4
 Etchings— Carracci, 230
 ——— Claude's, 45, 49, 230
 ——— Dürer's, 2, 4
 ——— Meldolla's, 155, 156
 ——— Oftade's, 4, 36
 ——— Rembrandt's, 7, 11, 14, 18, 49,
 232
 ——— Ribera's, 159, 160-162
 ——— Van Dyck's, 5, 35
- Examination of Prints, 188
 Excudit, 204
 Exhibiting prints, 223
- Facsimiles, 191, 192, 193
 Façtitious, false prints, 33, 91, 194, 209
 Falcetta, 139
 Feux d'Artifice, Claude's, 50
 Florentine engravers, 92, 97, 106
 Forgeries, 193
Fonde fale, 205
 Fontainebleau, School of, 152
 Friction, 109
- Galcon Collection, 243
 German School, 1, 163, 230
Gefchrotener Arbeit, 57
 Ghifi, the family, 148
 Goldsmith engravings, 63, 64, 86, 93
 Grants, public, of money, 231
 Ground, 177, 180
- Hatching, crofs, 93, 95
 Hildefheim treafures, 78
 Holbein Society, 243
 Horologium devotionis, 68
 Hume, Abraham, Sir, Sale of, 23
 Hundred Guilder Print, 20, 232
- Icones Principum Virorum, &c., of Van
 Dyck, 30
 Iconographia of Van Dyck, 30, 32
 Impreffions, early, 197
 ——— modern, 199
 ——— negative, 73
- Incoronata, 79, 89
 Incunabula, 65, 93, 167
 Indulgence, 72
 Initial letters, 2
 Ink, 96, 197
 Infcriptions, 62, 72, 83, 98
 Italian Schools, 76, 92, 130, 153
 Italic type, 128
- Kalender of 1465, 100
 ——— Gamundia, 101
- Lazarus, raifing of, by Rembrandt, 19
Lavori a graffito, 88
 Letters, Initial, 2

- Little Masters, the, 84
 Livres d'Heures, 60, 69, 236
 Lombardian School, 108
 London, Pennant's History of, 232

 Manière Anglaise, 169, 171
 — au Maillet, 166
 — criblée, 57, 65
 — noire, 169
 — pointillée, punctiform, 166
 Man's Book (Berchem), 42
 Manuscripts, 67
 Margins, 195, 206
 Marks, engravers' (false), 253
 — Collectors', 202
 — Paper and Water, 191, 257
 Mary, Seven, joys of, 67
 Massacre of Innocents (Raimondi), 139
 ————— (Pencz), 139
 Masters, the little, 84
 Matin de la Vierge, 68
 Metallic relief, 66
 Metals used for engraving on, 96
 Mezzotinto, coloured, 184, 187
 ————— engravers, 163, 171, 184-
 187
 ————— engraving, 163, 171, 184
 Monograms, 253
 Monte S. di Dio, 101
 Mounting, 205
 Munich Cabinet, 82
 Museum, British, 40, 71, 83, 89, 229-235
 — Bodleian and Randolph, 235
 — Paris, 235

 Names, collectors' and dealers', 260-271
 Negative impressions, 73
 Niellatore and niellatori, 63, 76, 113
 Niello, nielli, 76, 83, 98, 113, 129
 Nigellum, 76, 77, 85
 Northern Schools, 1, 172
 ————— Tour (Dibdin's), 196

 Olmütz, W. Von, rare print by, 1
 Opus interrasile, 57
 — mallei, 120, 123
 — punctile, 57, 63
 Orfèvres-niellours, 86
 'Otto Set,' the, 103

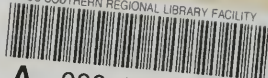
 Paduan Schools, 108-14

 Paper, 12, 32, 191, 199, 207
 — bad, modern, 207
 — marks, 32, 49, 191, 199, 257
 Passions, Munich and Weigel, 67
 Pax, 79, 80, 81, 83, 231
 Planetarium, German, 101
 Planets, early Italian prints of the, 100
 Plates, copper, 96
 — gold, 81
 — iron, 3
 — soft metal, 96
 — steel, 3
 — tin, 3, 96
 — pewter, 3
 — silver, 96
 Pole Carew auction, 15
 Polytypage, 236
 Portfolio, 219
 Portrait of Amelia Elizabeth, 164
 — Aretino, 133, 140
 — Ephraim Bonus, 21, 232
 — by Vandyck, 27
 Portraits, 14, 21, 26, 30
 — early mezzotinto, 161, 169, 172,
 174, 179
 Prefs, 109, 236
 Prices, 14, 33, 37
 Printer's ink, 96
 Print-cleaning, 204, 211
 — collector, advice to, 188
 — room at the British Museum, 229-
 235
 Prints, arrangement of, 210, 219, 221
 — classification of, 219
 — collectors', marks on, 202
 — condition of, 188
 — conservation of, 210
 — defects and blemishes of, 132, 188,
 194, 196, 201, 203
 — dotted, 57
 — examination of, 188
 — exhibiting, 223
 — factitious, falsified, 33, 91, 208
 — fixing, 217
 — inlaying, 196
 — laid down, 189, 213
 — mounting, 205, 213-216
 — prices of, 14, 33, 37, 51, 75, 89, 91
 — publishers of, 204
 — purchasing, 188

- Prints, rare, 1, 58, 90, 164, 179
 ——— repairing, 211-213
 ——— retouched, reworked, 5, 27, 29, 53, 198
 ——— size of, 215, 216
 ——— states, 208
 Processes of engraving, 1, 57, 76, 93, 163, 167, 183, 185, 186
 Prophets and Sibyls of Early Italian School, 95, 103, 104
 Psyche, History of, 146
 Publishers, 204
 Purchasing prints, 188
 'Quos Ego,' the, 144
 Regnier le Renard, 55
 Rembrandt, pieces in dark manner, 168
 ——— at the British Museum, 232
 Retouched plates, 198
 Reverse inscriptions and actions, 62, 83, 98, 190, 191
 Roman School, 130
 Salamanca Nielli, 86, 87, 90
Sale fond, 205
 Sales and sale-room, 15
 Schabkunst, Schabmanier, 163
 Schools of Engraving, Northern, 1, 230
 ——— Southern, 76, 92, 130
 Schrotblätter, 57, 63, 71-73
 Sculptor, Sculptist, 149
 Sculptura, Evelyn's, 174
 Shake, 203
 Sibyls and Prophets, 95, 103, 104
 Silhouettes, 74, 196
 Smiths, gold and silver, 63, 77, 93
 Solander, 214
 Southern Schools, 92
 Stampere, Stampide, 238
 States, 39, 48, 139, 197, 208, 232
 Stregozzo, Lo, 142
 Style, 6, 47
 Sulphur casts, 78, 81, 83
 Sykes' Collection, 89
 Table, Chronological, 247
 ——— of monograms, 253
 Tarocchi, of Mantegna, 114
 Telegraph, Daily, 24
 Van der Kellen, 201
 Van Tol, Portrait of, 14, 15
 Vellum, 12
 Virgin, Coronation of, 79, 89
 Water and paper marks, 32, 49, 257
 Wenzel von Olmütz, print by, 1
 Woman's Book (Berchem), 42

18

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